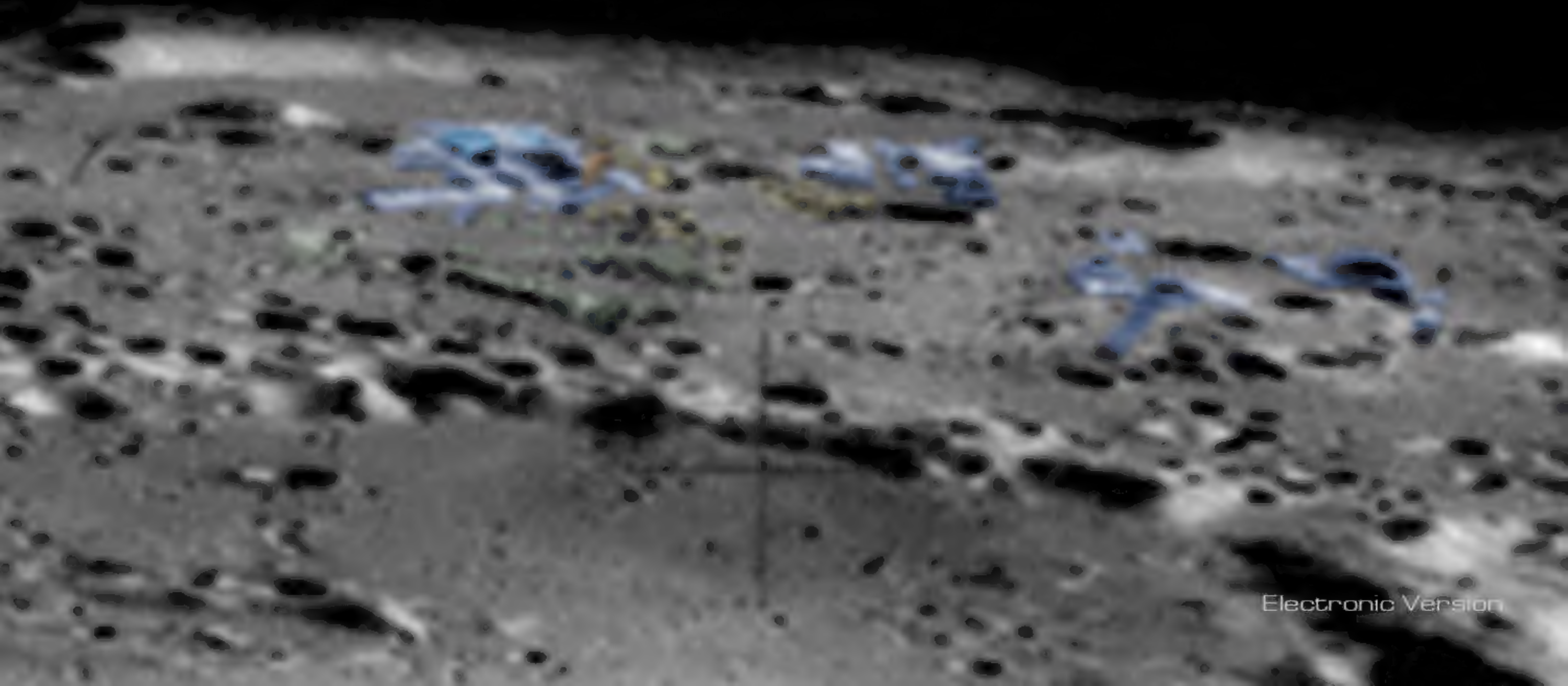


# ULOS

Unidentified Lunar Objects Revealed In NASA Photography

by Allan Sturm



Electronic Version

# ULO's

Unidentified Lunar Objects Revealed In NASA Photography

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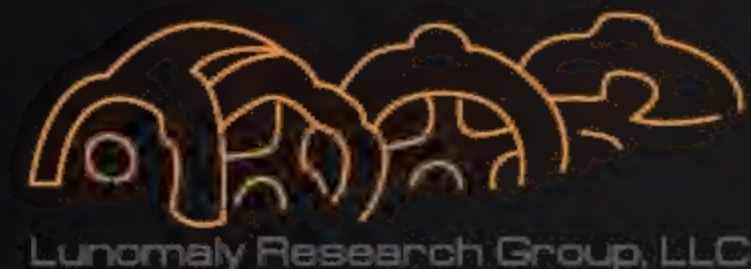
## PUBLISHER'S NOTE

This is not a photocopy of the original book. Due to publishing software differences, this electronic version of the first print edition of ULOs is different in appearance. Some images have been moved or resized. Printing has been disabled.

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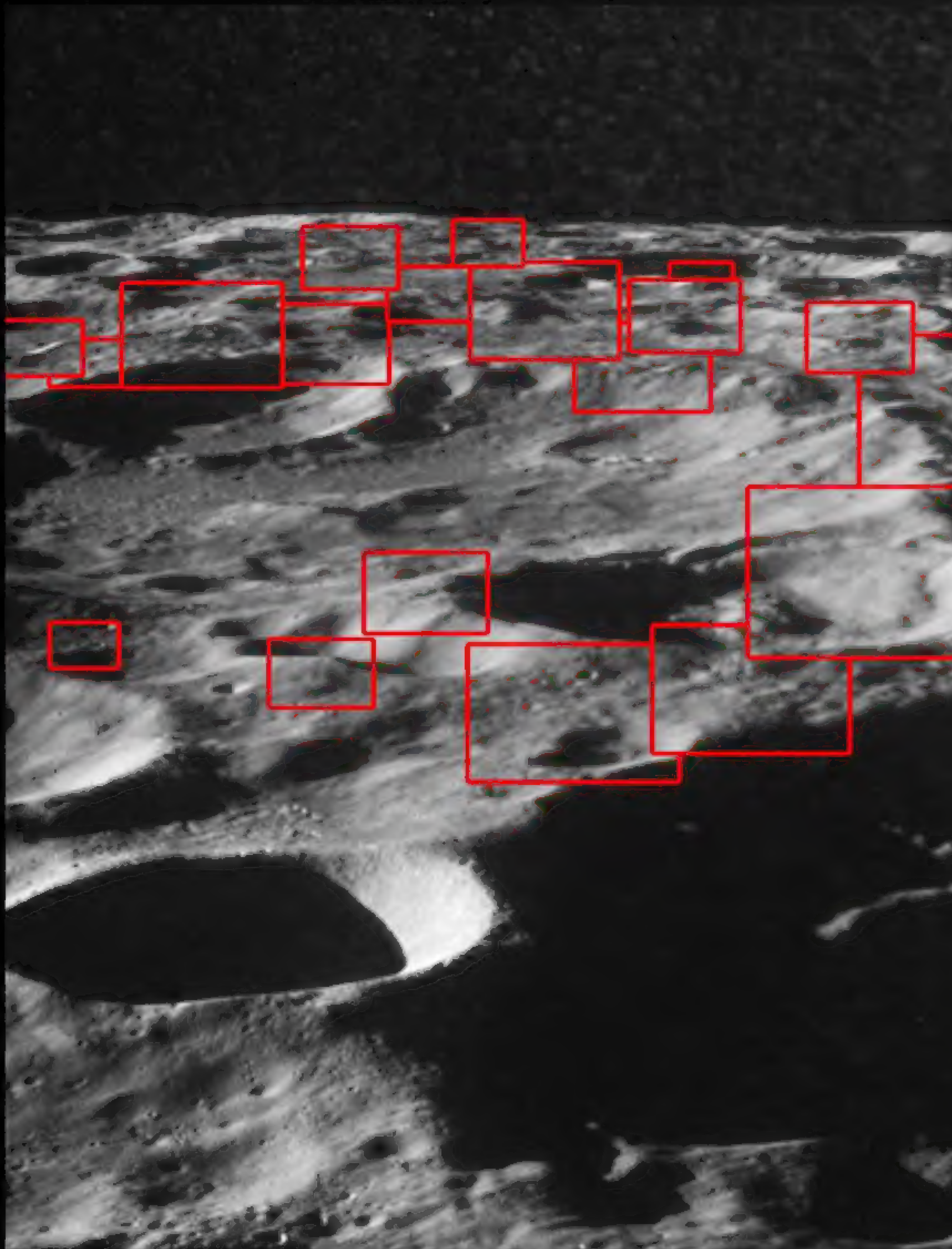
First Electronic Edition (05.01.08-E.01)





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## INTRODUCTION

Once the commander of tides, the muse of poets and song-writers, and the only object in the night sky clearly visible with an inexpensive telescope, the Moon as I knew it is now a land of mystery and intrigue.

What started off as a coffee table book of rarely seen photos taken during the Apollo missions has turned into something I would have never expected. Instead, it has become a collection of objects that I call ULOs.

**ULO**s are **Unidentified Lunar Objects** - anomalous shapes that appear artificial to the lunar landscape and resist identification as known geological features.

Digitally clarified and highlighted, the ULOs in this collection resemble towers and spires, domes, stacked geometry, pathways leading to and from clusters of objects, pipes and pipe grids, wheel-shaped objects, and ziggurat looking structures with annexes just to name a few.

Are there artificial structures and objects on the Moon? The answer is right in our backyard and we'll only know for sure if we return to the lunar surface and see for ourselves. But I'm getting ahead of myself. Let me start from the beginning...



## LUNAR SIGHTINGS

Having been a Web designer for many years, I naturally started my image search on the Internet for sources of high resolution, print worthy photos of the Apollo missions.

I soon found that there are literally tens of thousands of photos taken of the Moon by NASA and the vast majority were not readily available in high resolution.

My criteria for inclusion in the book required as wide a selection as possible, so I established contact with some of the official NASA photo archives and other private collections such as Keith Laney ([www.KeithLaney.net](http://www.KeithLaney.net)). The Lunar and Planetary Institute (LPI) is just one of the official archives and I began digging through their huge database of photos looking for appealing and rarely seen images.

**Astronauts saluting the flag were out. Stain-damaged and poorly exposed images of amazing landscapes were in.**

With 16 years experience in graphic design and photography, I planned to bring these rarely seen images back to life.

Zoomed in and cruising around in high resolution, I started to see things that didn't make sense. Near perfect white hexagons on or near crater edges, linear white lines

over craters that ended with a cross, and strange rocks in close-up photos of rubble that looked more manufactured than natural.

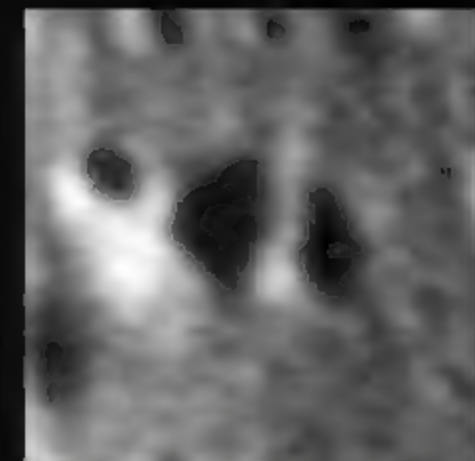
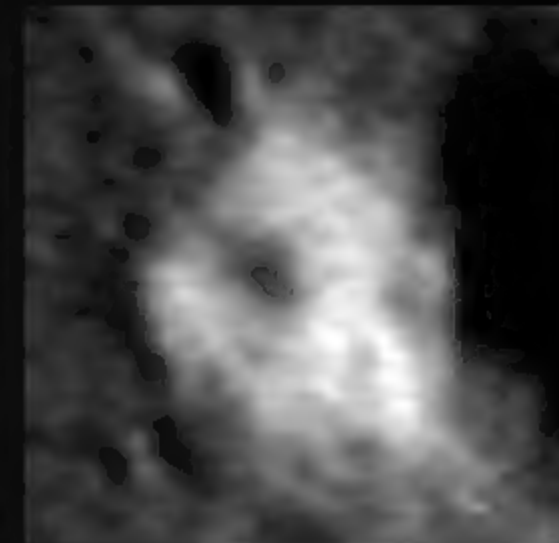
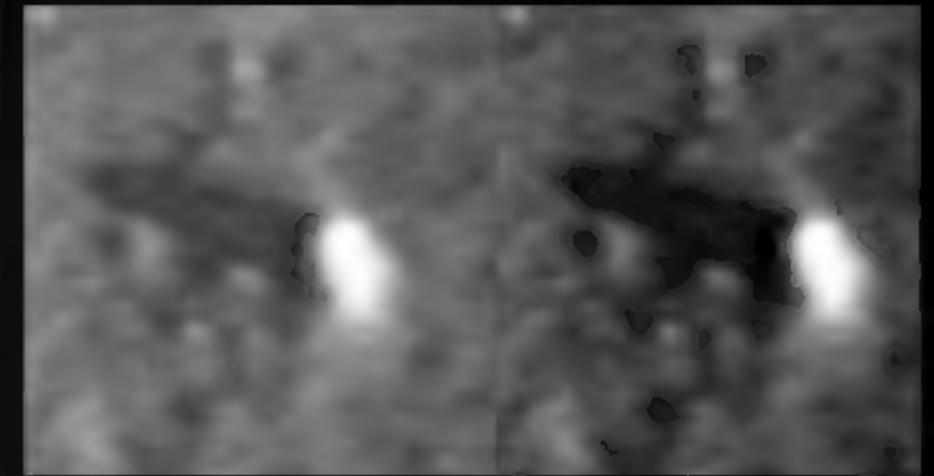
A few lunar geology books and searching the Internet didn't shed any scientific light on these strange objects. No one but the conspiracy theorists had described anything like what I was seeing.

Was I really seeing evidence of artificial structures and objects on the Moon?

**My curiosity led me to search the Internet for more examples of what others claimed they had found.**

Among the array of lunar anomaly websites, I surfed onto Glenn Steckling's site ([www.gafintl-adamski.com](http://www.gafintl-adamski.com)) promoting his revised edition of his father's book titled, "We Discovered Alien Bases On The Moon", first published in 1981.

Amazing! In 1981 I was in my second year of high school selling computers part-time and here was Fred, Glenn's father, publishing a lengthy and in-depth analysis claiming that, if one would take the time to look, they too would see artificial structures and other signs of intelligent activities on the Moon!





## A CHANGE OF FOCUS

I contacted Glenn in hopes that he would speak to a live audience at my virtual island in Second Life, but our conversation quickly turned as I shared with him the odd things I had been finding.

Up to this point, I had only seen odd shapes and probably some tricks of shadows, but Glenn was patient with my excitement and encouraged me to do more research. Glenn was convinced and he wasn't alone. His book was an excellent resource and encouraged me to dig deeper.

A couple more stimulating conversations with Glenn and a dozen more geometric shapes and clusters later, I decided to shift the focus of the book from coffee table eye candy to the lunar anomalies I was discovering.

**I needed an angle that would give me a better chance of finding something that possibly went unnoticed for three decades, so I decided to focus on the Hasselblad medium format and 35mm Nikon images.**

As I had watched on YouTube.com (search for the Disclosure Project) there is a claim by some that anything "alien" looking had been airbrushed out of Apollo photos. Having learned airbrushing back in

advertising art school, I surmised that if a coverup was indeed true, it wouldn't be smart to look through the Lunar Orbiter mission photos.

These photos were taken looking nearly straight down to the surface and if someone wanted to, they could easily paint over anything odd - and who would know the difference? You can't see these objects from Earth with even the biggest telescope.

Luckily, a large number of the medium format and 35mm images were taken at oblique angles often showing the horizon. It would be exponentially harder to fake an area's appearance especially if there were a couple photos of the same area from different angles.

I started to see more objects than before and when there were multiple angles available, I could better determine if the objects were illusions (the result of my naturally constructive mind tricking me with shadows and highlights) or if they really were three dimensional objects.

**At one point, I sat back and gazed at these amazing high resolution photos and remembered that the Moon doesn't have an atmosphere like we have here on Earth.**

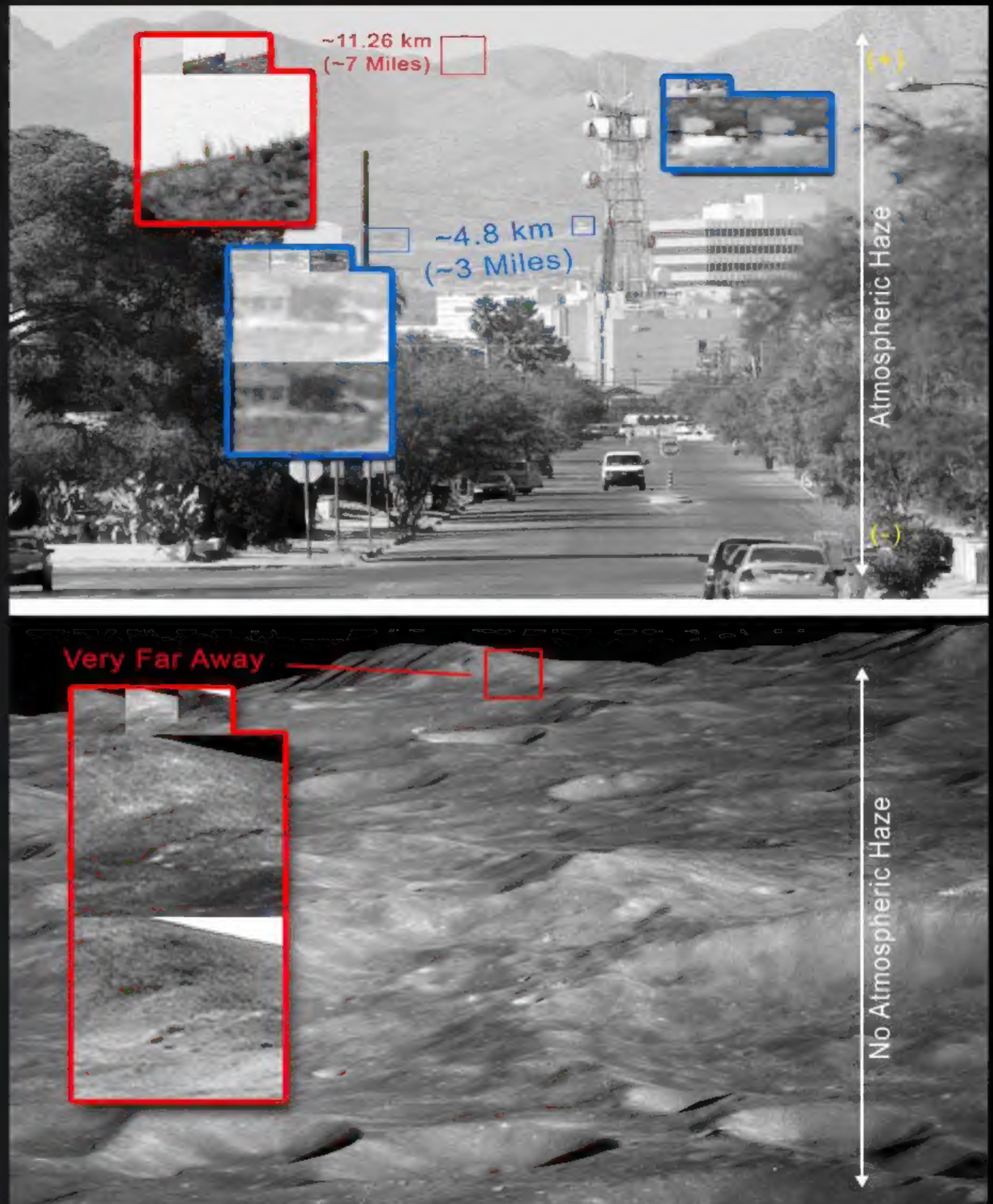


On Earth, objects farther away tend to lose their color and detail as a result of light being scattered through moisture and particulates in the air - an effect known as atmospheric haze. With no atmosphere on the Moon and therefore no haze, the only issue the oblique angle photos should have (besides lens flares, camera shake, incorrect exposure, and coherent back-scattering) is that the details of features seen out on the horizon would be obscured by the grain of the film. An example of this obscuration effect can be easily reproduced with a digital camera.

Take a low megapixel digital photo looking down a highway with billboards and at some point in the distance, you won't be able to read the words. There just won't be enough pixels to recreate the letters at that size.

**In contrast, the Hasselblad cameras used during the Apollo missions had incredible optics and used medium format film having (at best) a ~25 megapixel equivalent resolution.**

More resolution of the same area photographed equals more detail - and that's a good thing considering that most of the full frame images in this book were taken from approximately 80 to 114 kilometers away.





## A CHANGE OF FOCUS

Again, no atmospheric haze, good lenses and high quality film should equal spectacular detail except for objects obscured by the film grain that are too small and far away.

But wait! I'm not standing in the darkroom making prints. I'm looking at these images on my computer.

The digital versions of these photos came in two forms: compressed and un-compressed. Compression schemes like JPEG are fine for emailing your smiley pictures to friends and family, but aren't good for details in photography.

Basically, JPEG'ing clumps up neighboring pixel colors that are similar, creating larger and larger blocks until you are either satisfied with the new file size or you can still identify the details - whichever is more important.

**Given a quality photo and scan, the detail from a medium format positive should be jumping out like Ansel Adams himself had taken the photograph.**

This whole process is further complicated by the quality of the scanning device, it's software, and operator skill. For the most part, the digital images I was receiving from LPI and others were of reasonable high quality and some were not.

I became frustrated with many of the "print resolution" versions of the earlier Apollo missions that I downloaded from the online archive at LPI.

They suffered from over-compression or missing image data. What had me scratching my head the most was why so many of them showed signs of being compressed, resized, converted to high resolution and then compressed again!

It would be easy to jump to conspiratorial conclusions, but LPI's sole purpose is not to provide the masses with museum quality digital images of the Moon. In the meantime, I would have to account for digital artifacts and poor quality scans in hopes of better versions in the future.

**The good news is that LPI has recently begun making new scans available. Arizona State University is also busy scanning, but the digital versions of the Hasselblad photos won't be available for a couple years.**

With that said, the conspiracy theorists will be happy to know (if they didn't already) that the Apollo 8 photographic mission was altered while in orbit. Instead of focusing on the near side of the Moon, they ended up taking more photos of the far side than originally scheduled.

I personally found these photos to be some of the more provocative. The Moon takes on a whole different appearance on the far side and I wish that someone would take the time to re-scan the original Hasselblad film instead of redistributing copies of copies of copies...

**Most people examining these photographs are lunar and planetary scientists, not alien structure hunters.**

Scientist and other researchers use these photos for all kinds of purposes to include counting and measuring craters and attempting to determine the age of the Moon - they aren't looking for alien bases, Nazi outposts, or secret pre-1970's Russian facilities.

The resolution (and effects of compression) in these digital versions are adequate for most scientific research, so I continued examining what was available and singling out suspicious artificial looking geometric shapes.

**Then I saw it...**



# THE NEEDLE IN THE HAYSTACK

It was two o'clock in the morning. I sat there with my jaw on the keyboard, staring at something that I couldn't imagine having been formed by 30,000 mph meteor impacts in a low gravity environment. I stepped outside to get some air and wondered if the Men in Black were going to pull up. Thankfully they didn't, so I went back inside and stared some more at my "needle in the haystack".

A few enhancements later revealed even more detail. A series of spherical and concentric circular objects in the foreground and a collection of odd structural looking geometry behind them. I was shocked.

When my wife awoke that morning, I rushed her over to see what I had found. I excitedly pointed out how artificial and purposefully constructed it appeared against the surrounding rubble. In stark contrast to her previous lack of enthusiasm and dutiful patience, she too dropped her jaw.

Once my eyes had tuned into the structural design of the "needle in the haystack", I could then see a whole new set of "alien" architecture in other Apollo photos.

I didn't want to be chasing a ghost, so I began politely requesting better versions and custom scans while continuing to build

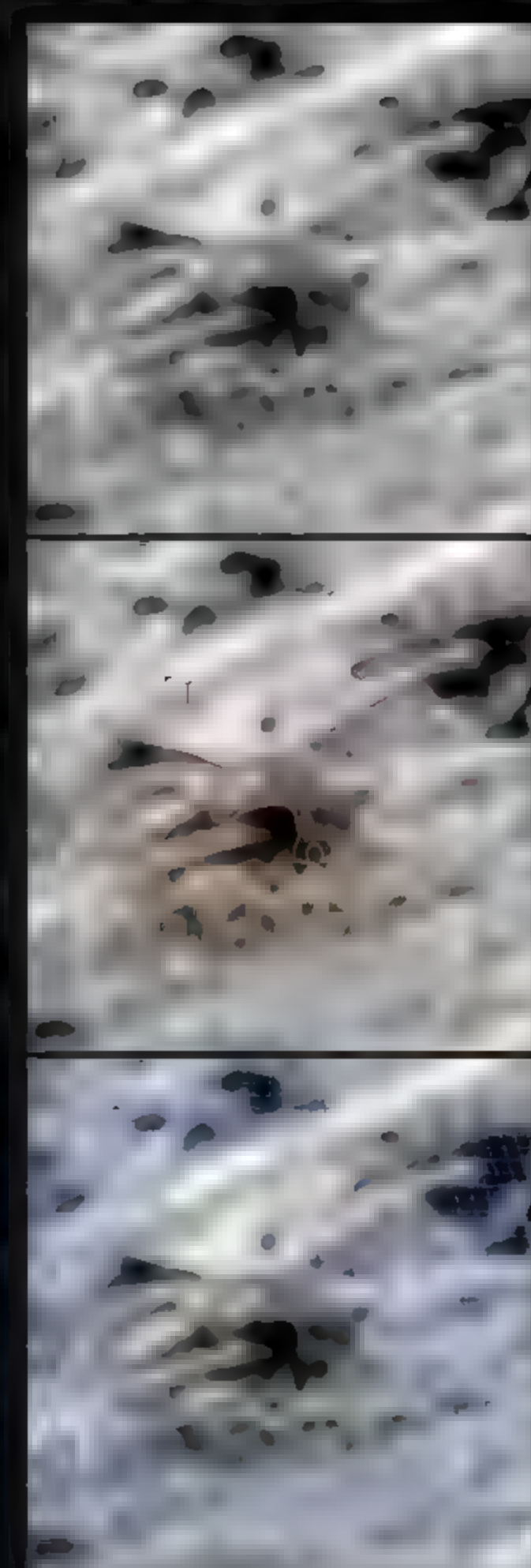
my archive of... of... just what can I call these things? They certainly look artificial to me, but I can't go up there and poke them with my finger.

I decided to call them "objects of interest" which, as it turned out, made it a lot easier for friends and family to openly discuss what they just might be. I also began posting some of these objects online in a dedicated blog and on other social media websites. People from all over the world found my research through search engines and some contacted me personally to discuss my findings. The widespread interest further motivated me to continue my research.

**Fast forward a few months and a couple hundred of these "objects of interest" later and I decided to call them ULOs.**

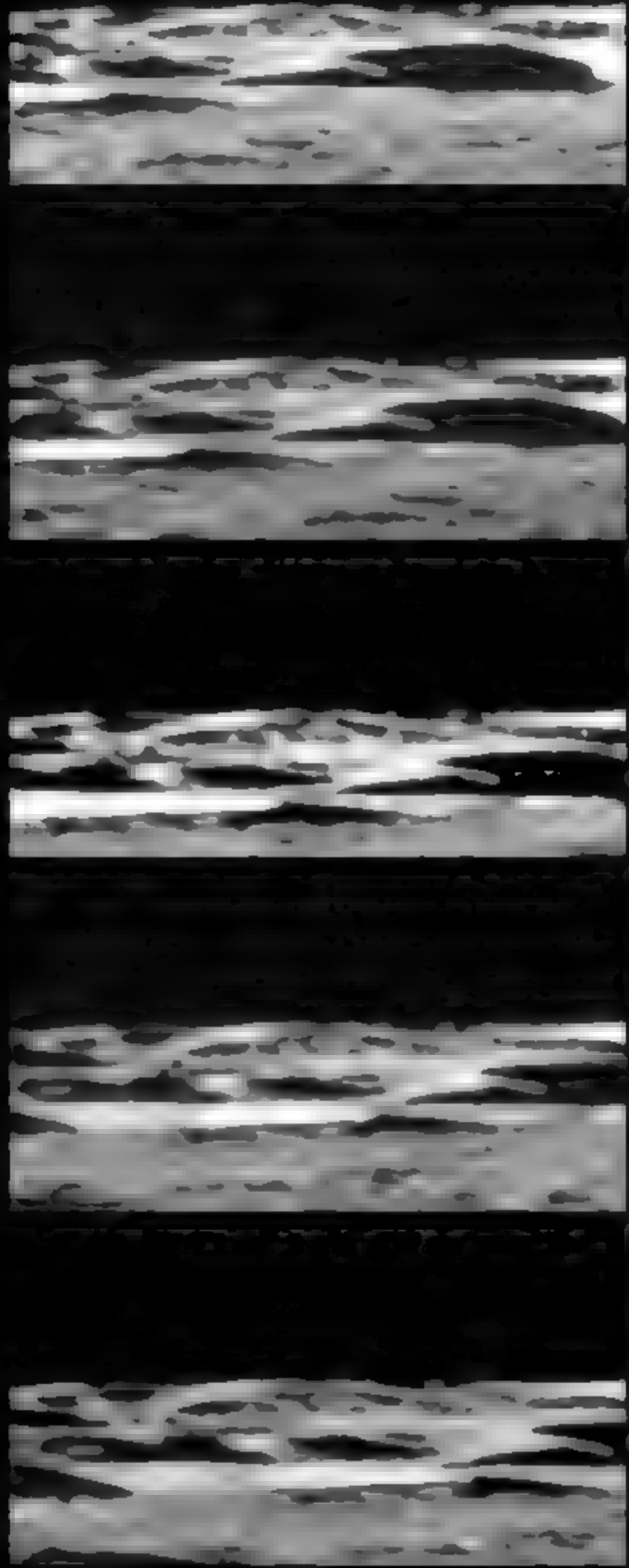
I define ULOs as anomalous shapes that appear artificial to the Moon's landscape and resist identification as known lunar geological features.

It would be irresponsible to describe these objects as alien bases, crashed starships or giant Tupperware containers because we can't resolve that level of detail in these photos and we certainly can't take a casual stroll on the surface of the Moon to see for ourselves.





# UNIDENTIFIED LUNAR OBJECTS



I have found literally hundreds of ULOs with some appearing as towers or spires, domes near terraced vertical walls, stacked geometry with spheres sitting on top, pathways leading to and from objects, clusters of objects resembling industrial operations, highlights forming geometric patterns, pipes and pipe grids intertwined or wrapping over each other, wheel-shaped objects with support arms, and ziggurat looking structures with annexes just to name a few.

The main photos presented here are in chronological order by Apollo mission. Not every mission made the cut for this publication. Within each main photo's section are various contrast-enhanced enlargements of a single or group of ULOs with both a colored and uncolored version. The colored versions will assist you in seeing some of the ULOs that I have found.

In most of these enlargements, the bottom of the image is nearer to you than the top, just like a landscape photo taken here on Earth.

If the ULO or group of ULOs being enlarged is near the horizon on the main photo, then the resolution is very low and moving your eye around within the image is like traveling quickly over a very large distance.

With this scale in mind, you can better visualize what it would be like if you were on the lunar surface, walking around and experiencing the ULOs in their setting.

**What are these odd, dusty looking objects that appear geometric and artificial?**

Well, I'm not claiming that without a doubt, lunar mining operations or alien base camps exist on the Moon. If you see a collection of stacked squares in the middle of a valley, with a sphere on top and small paths leading away to other geometric shapes, what appears to be a complex of built structures to you and I could very well be the result of lunar geological forces or meteor impacts yet to be scientifically explained.

In the future, the Lunomaly Research Group will work with other professionals, researchers and scientists from around the world to analyze these ULOs in greater detail. Taking an objective view on the whole topic, we'll attempt to categorize each ULO by describing in architectural and engineering terms its structural design and scale.

We'll also take into account the latest information available on lunar geology to determine, as best we can, if a particular ULO remains an anomaly or can be explained as a natural occurrence.



My hope is that the ULOs presented in this book will stimulate conversation and debate in public and academic circles.

Should the research presented here pique your interest enough to start looking for yourself, you should use the ULO acronym in your emails, websites and videos.

Once adopted, a simple Internet search term of "ULO" or "ULOs" will return every-one's research and opinion on the topic.

In light of the revived interest in returning to the lunar surface (after 30 plus years of indifference), worldwide sharing of digital photos and video footage of numerous new UFO sightings, recent disclosures by experts, government and retired military personnel claiming first hand accounts of contact, growing public acceptance that we are not alone, and multitudes of ULOs found by myself and others, I believe that returning to what was once considered a desolate rock in the sky and meaningful to only a few, just may in fact be the stepping stone to our future among the stars.

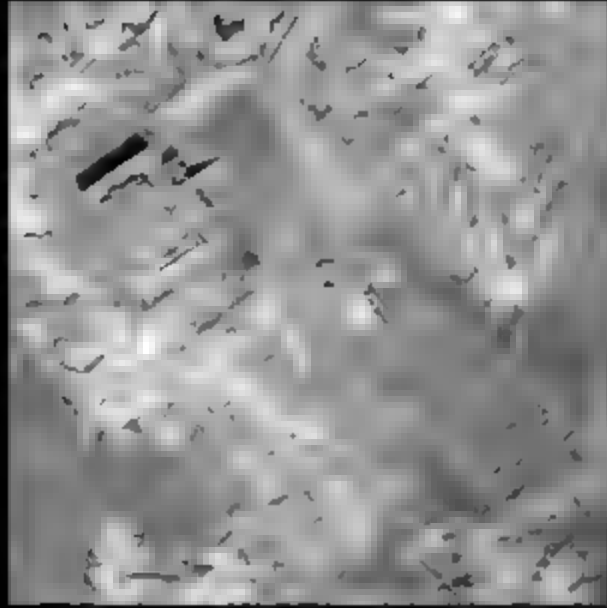
*Right: Photo of an open pit mine in Southern Arizona*



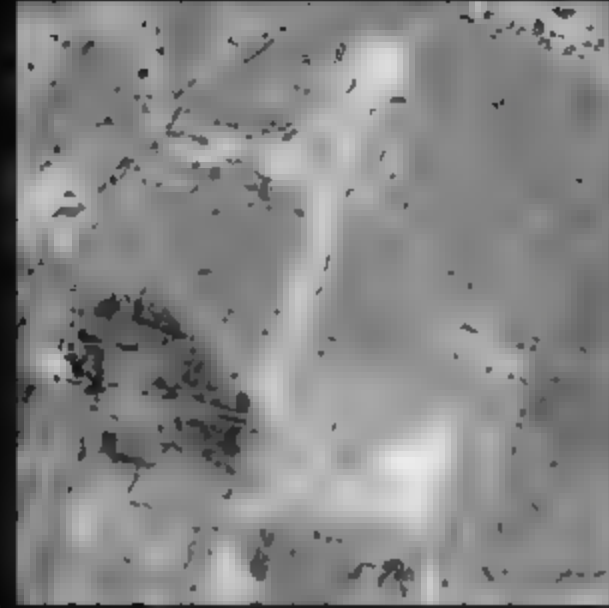
As taken by the author.

Blurred and then sharpened.

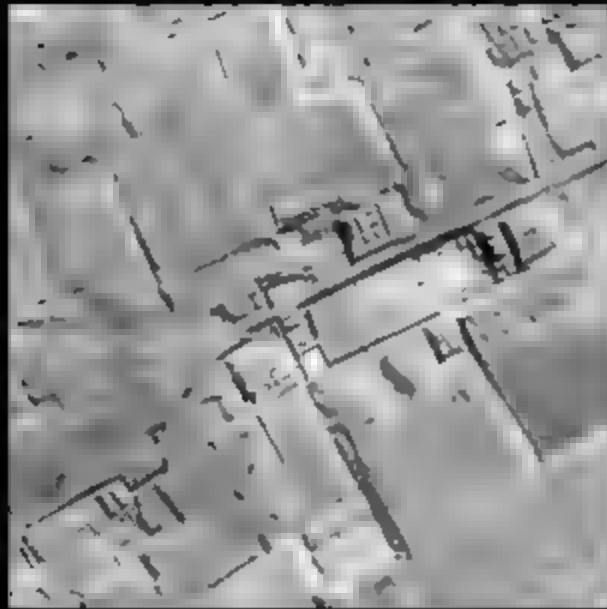
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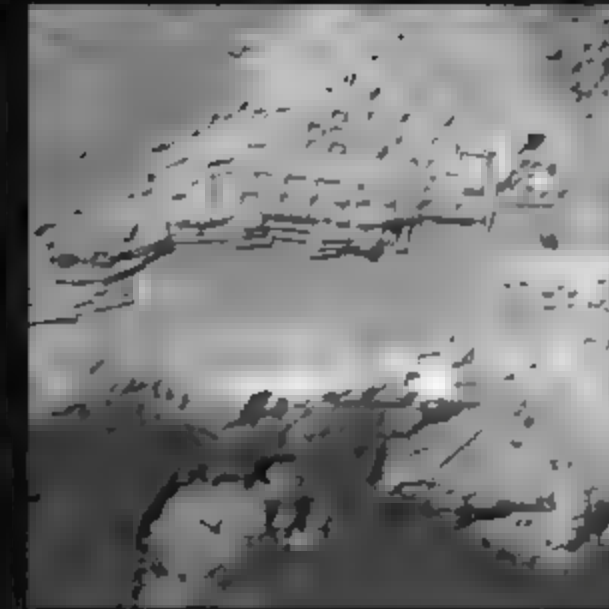
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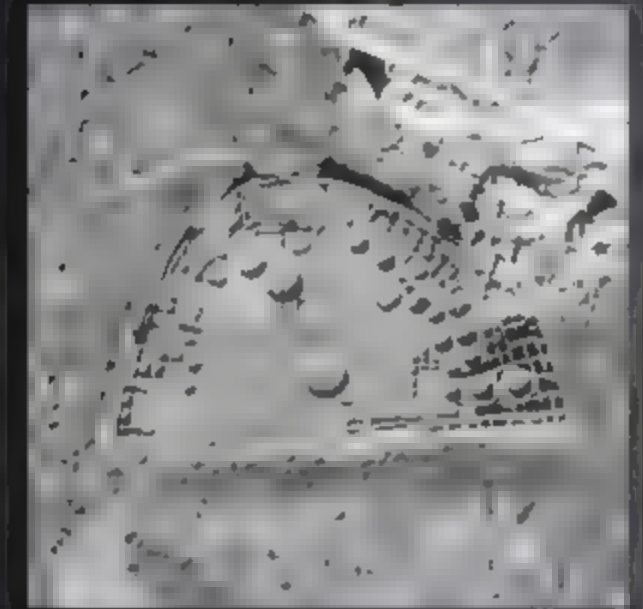
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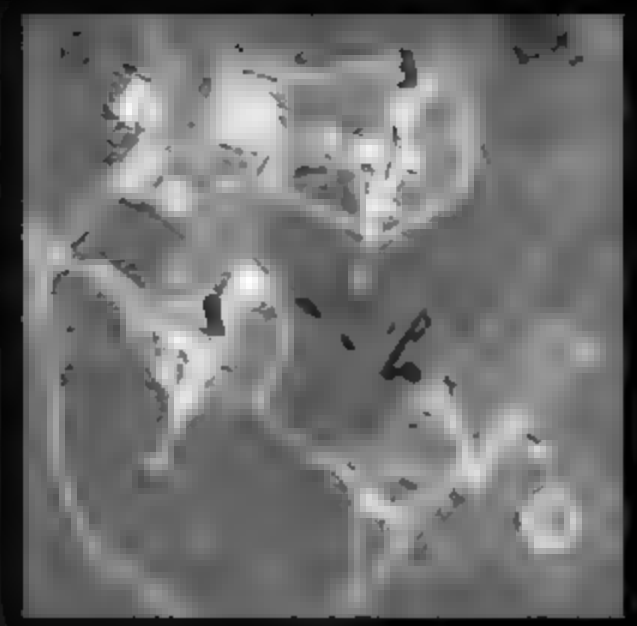
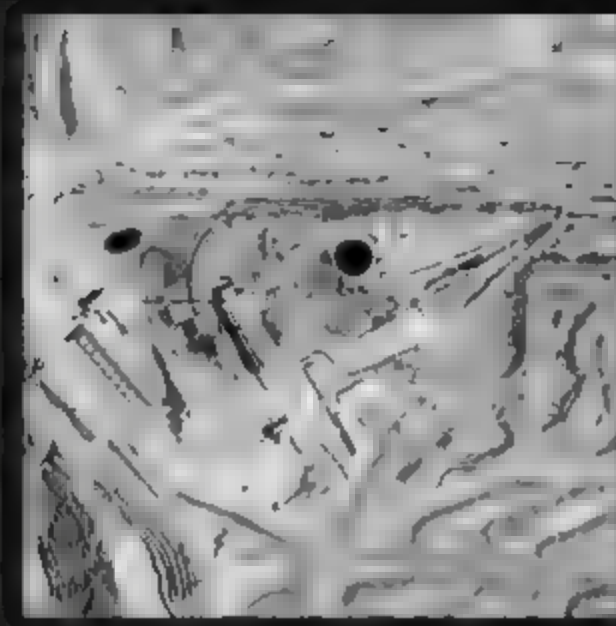
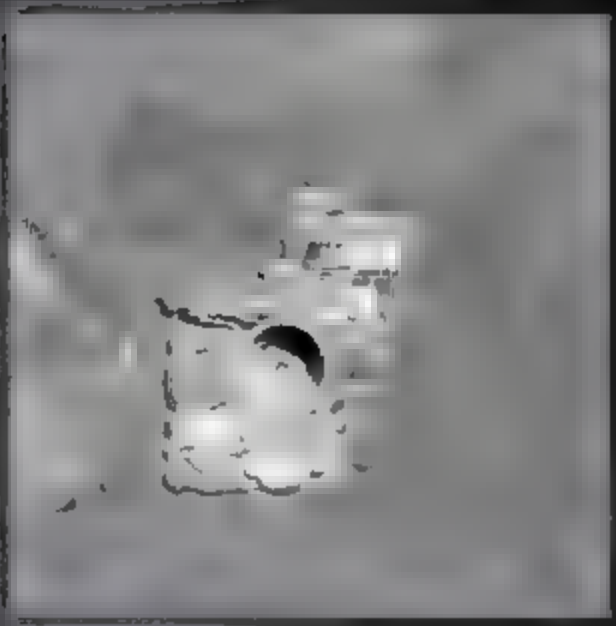


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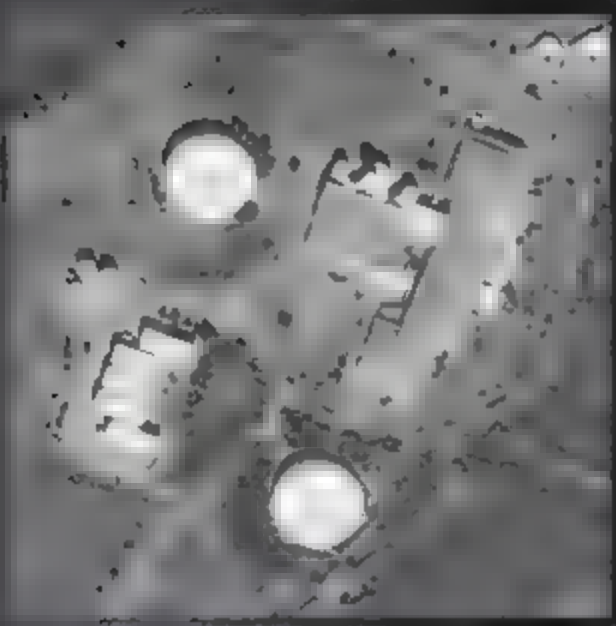




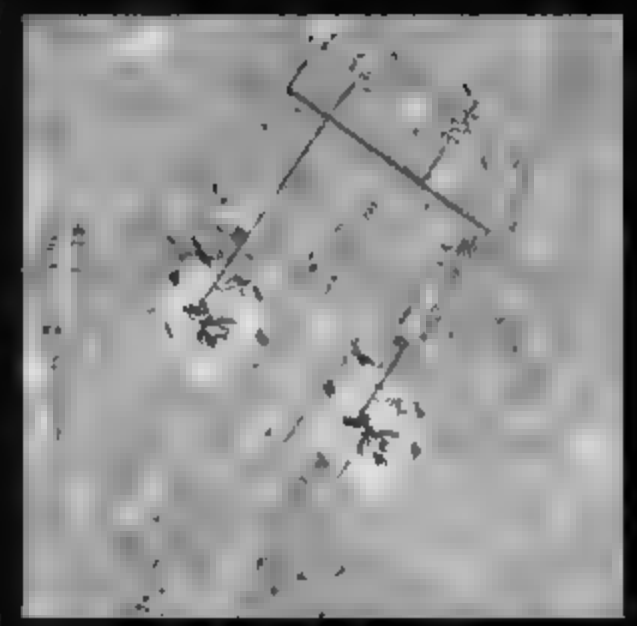
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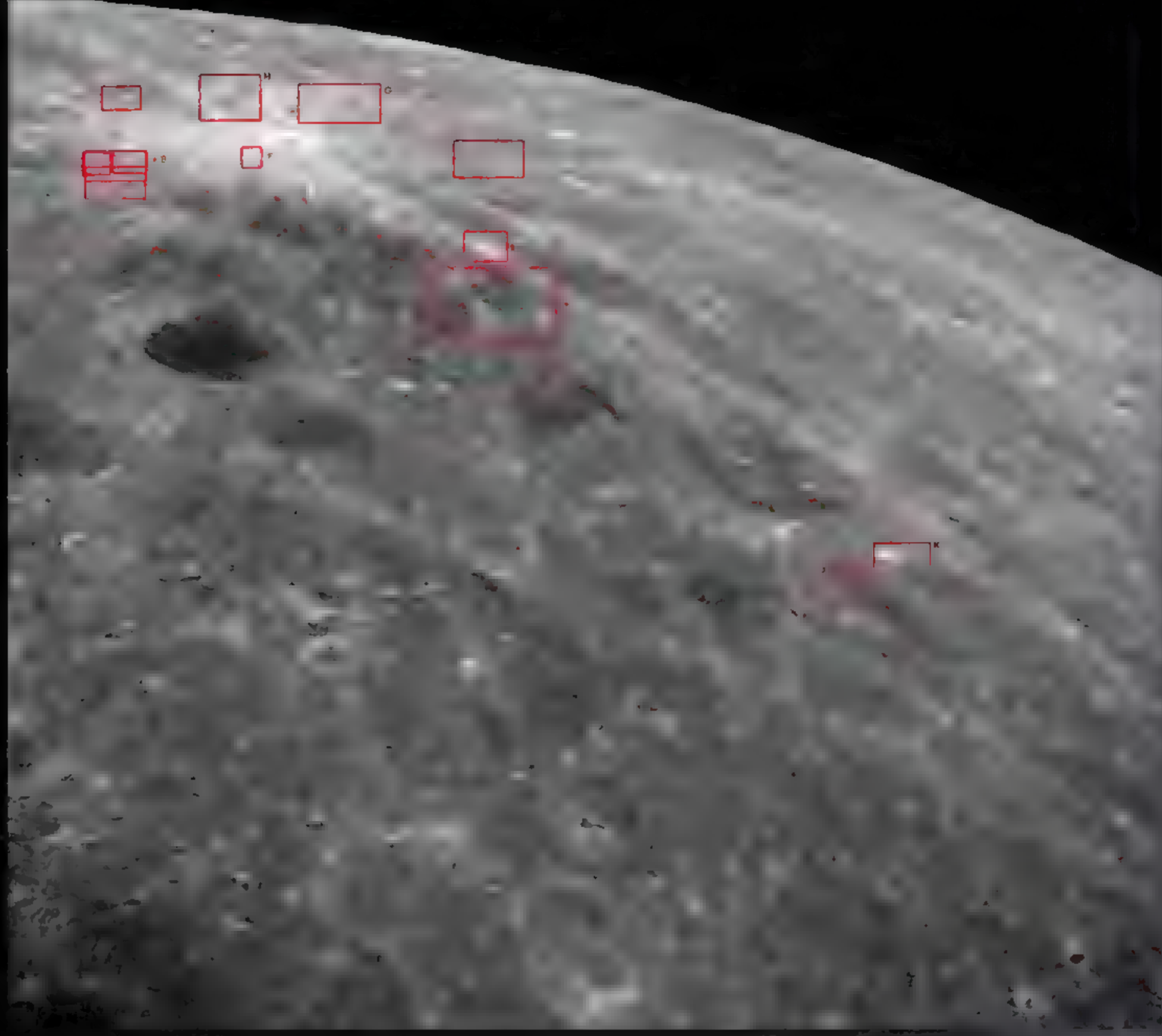


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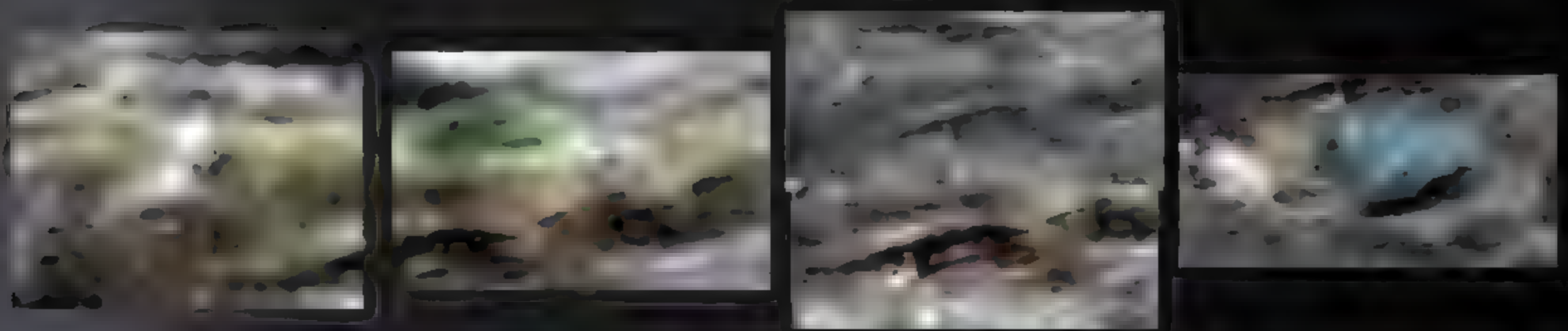


Bakura Gumbaz, Kazakhstan

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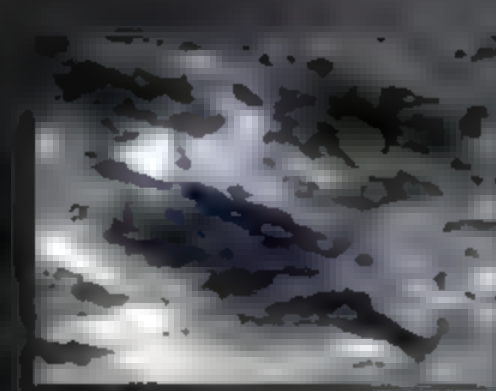
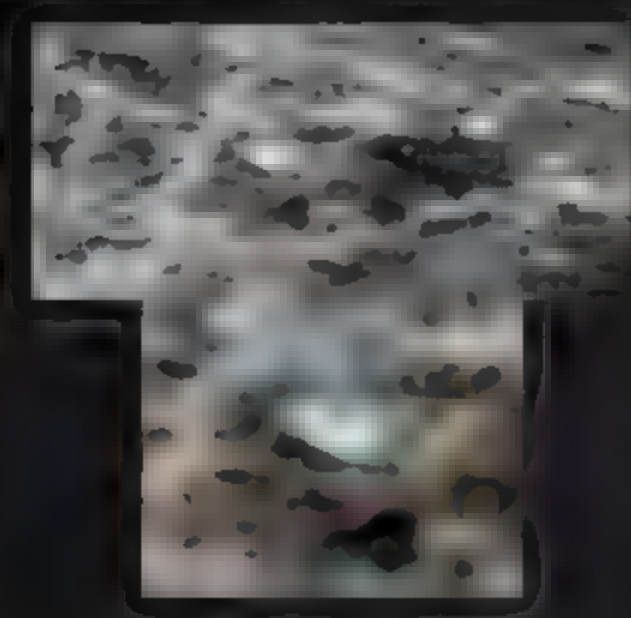
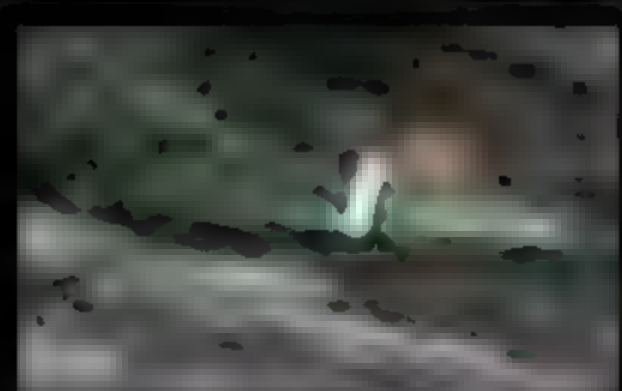
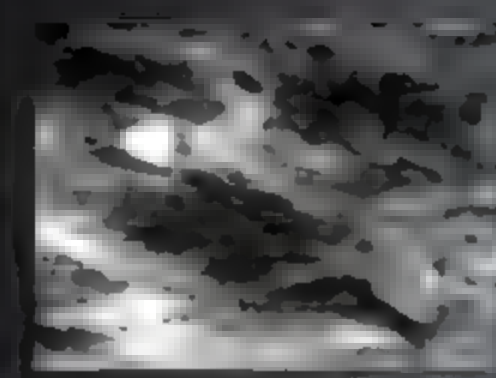
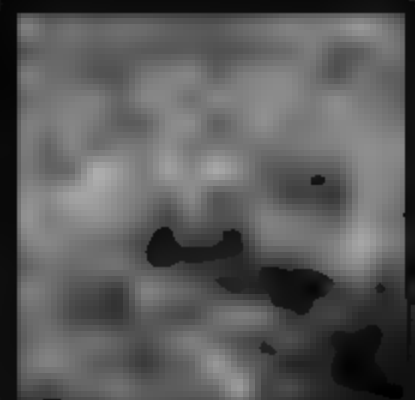
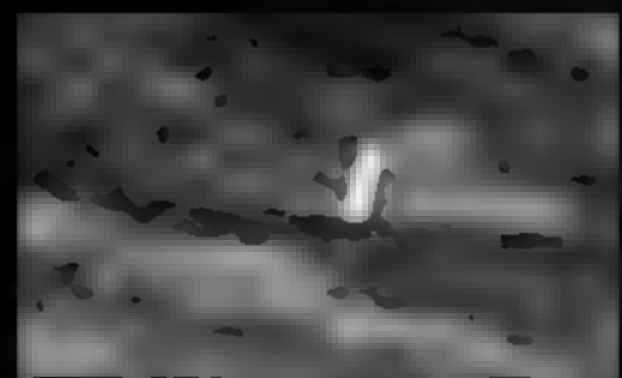


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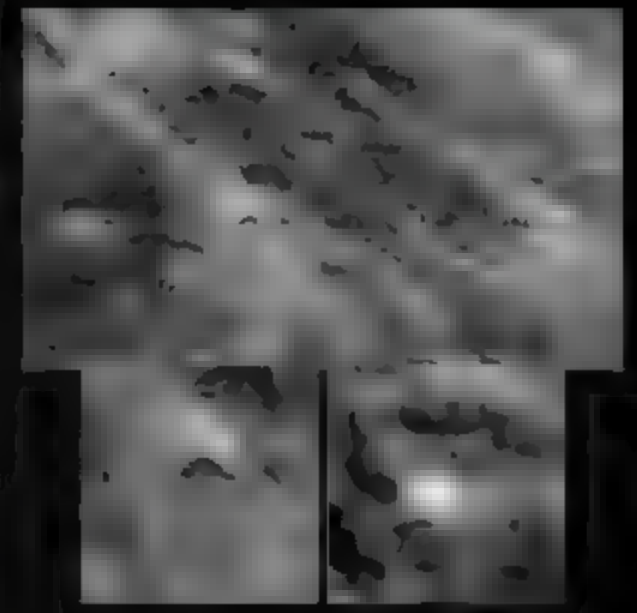
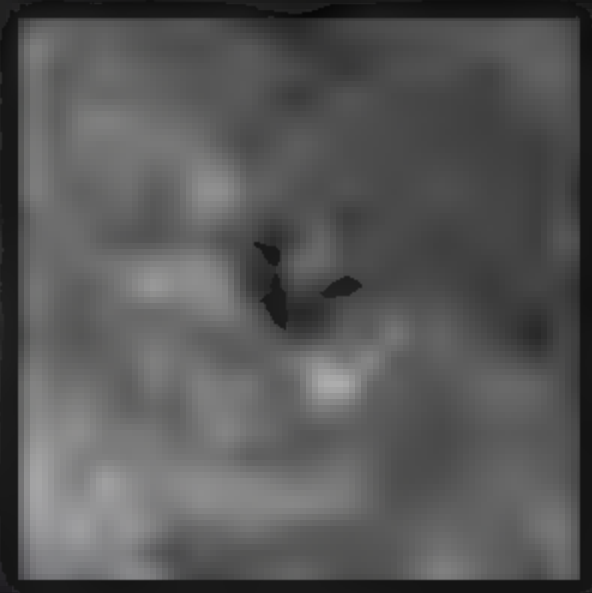


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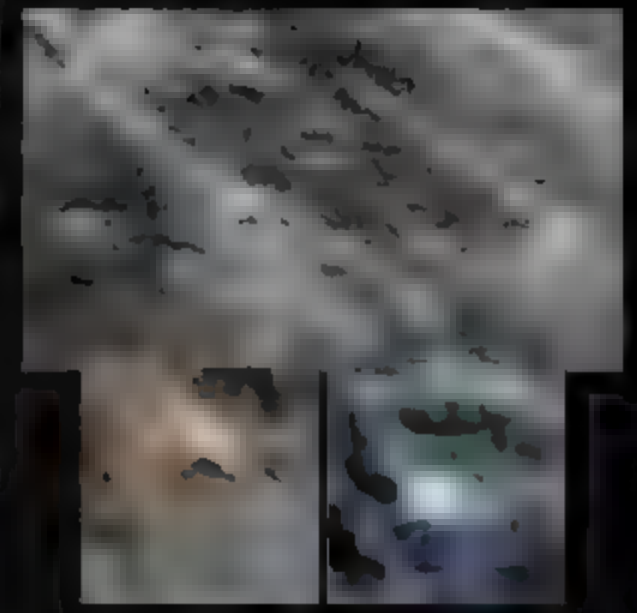




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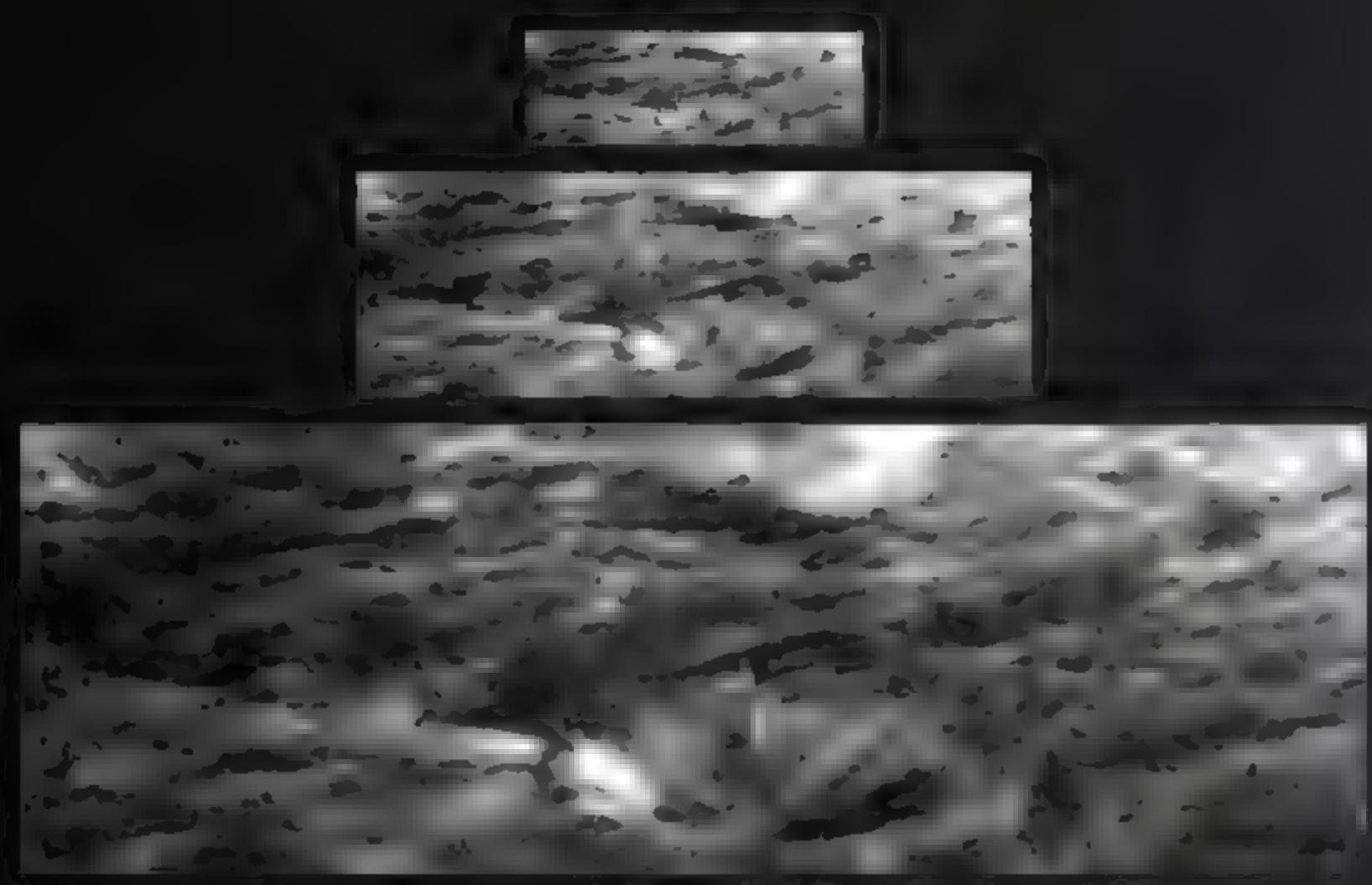


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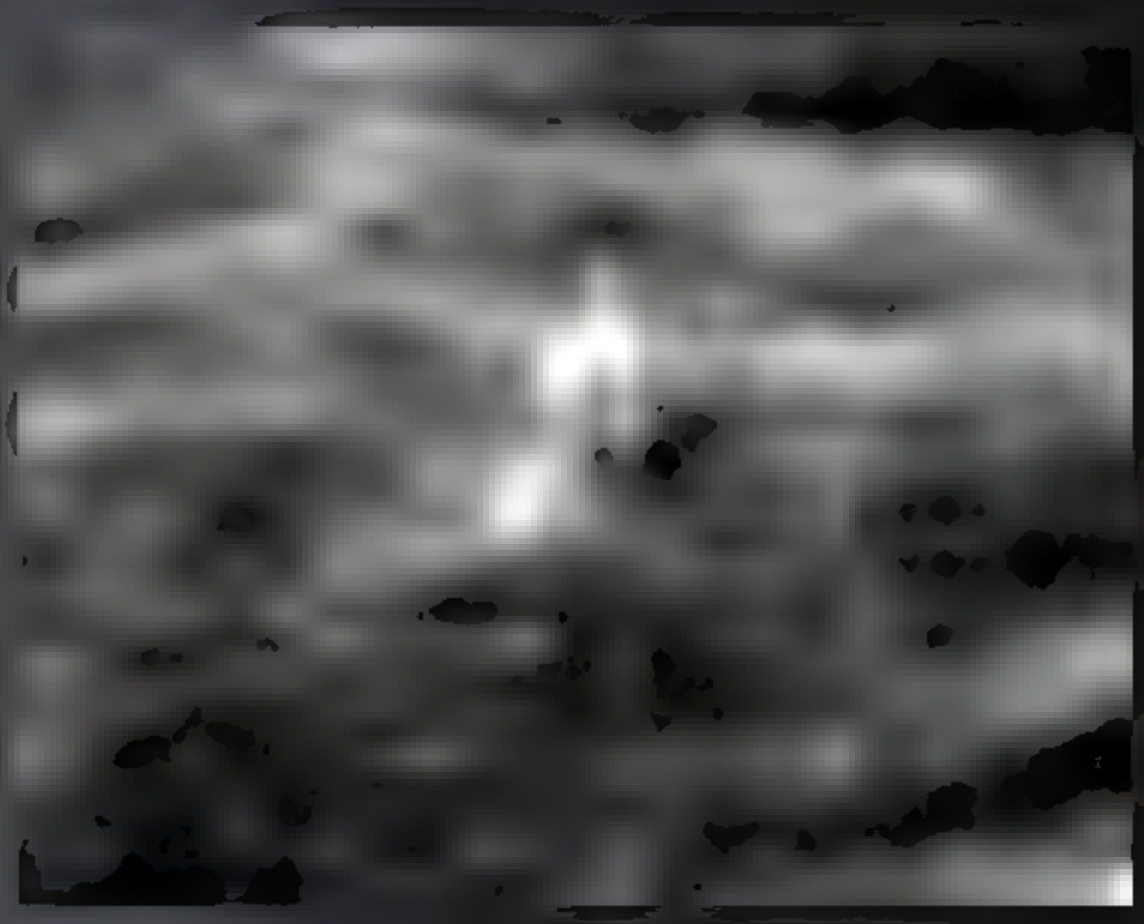
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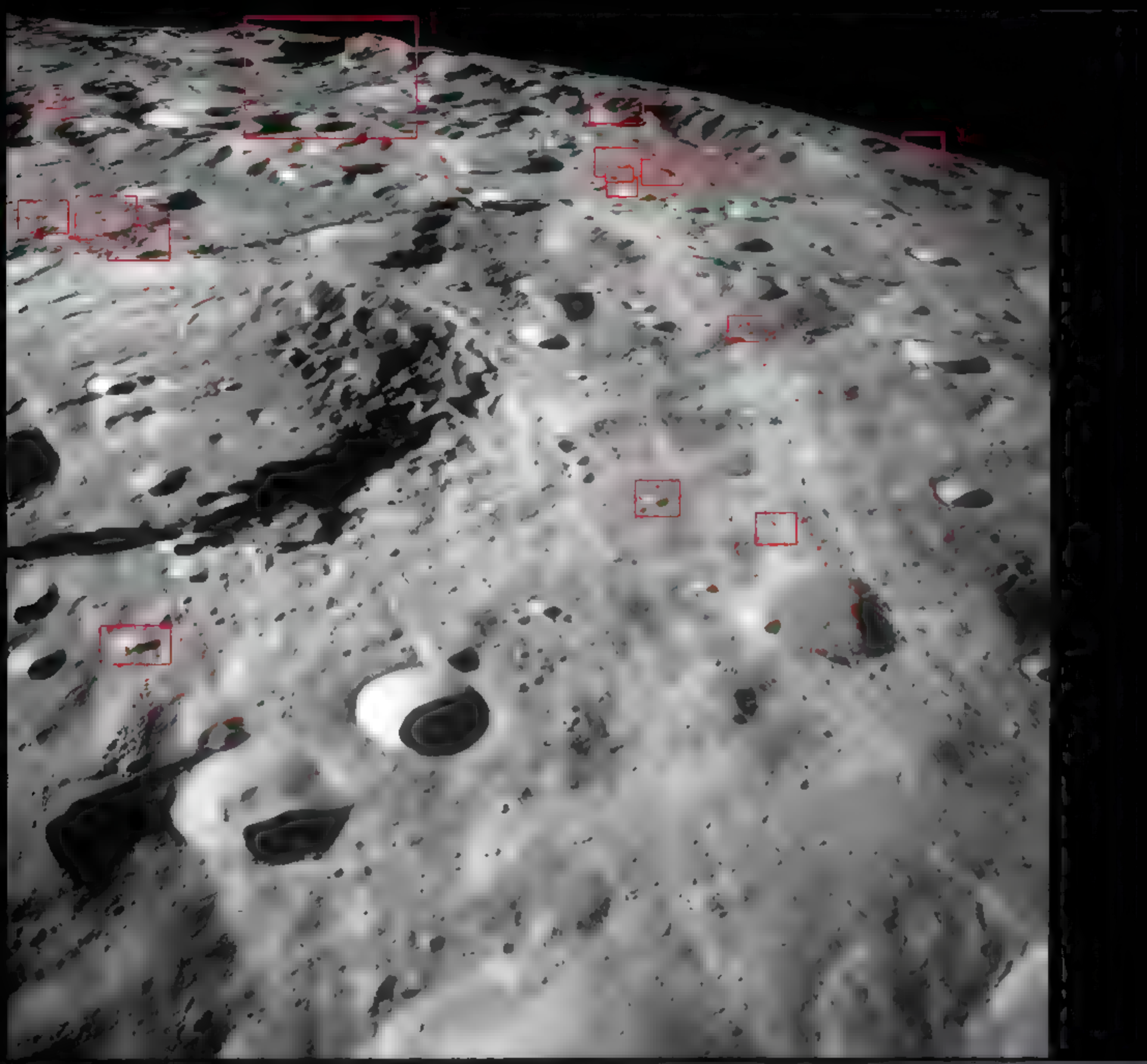
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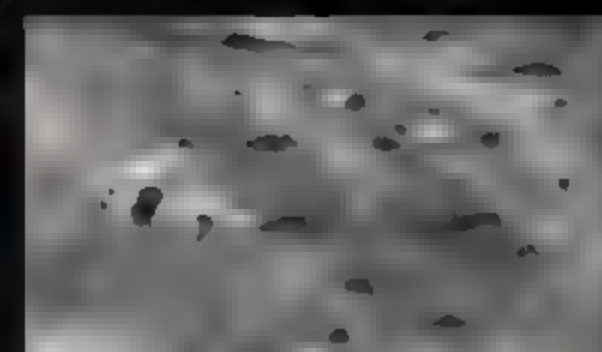
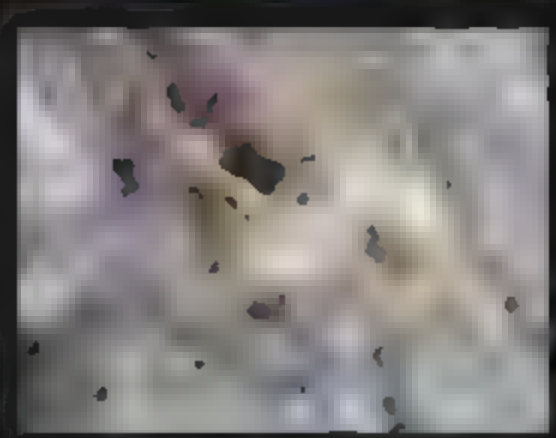
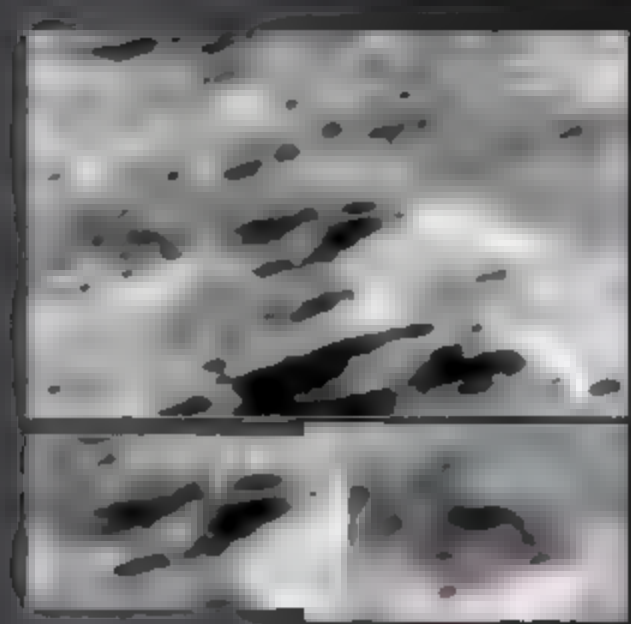
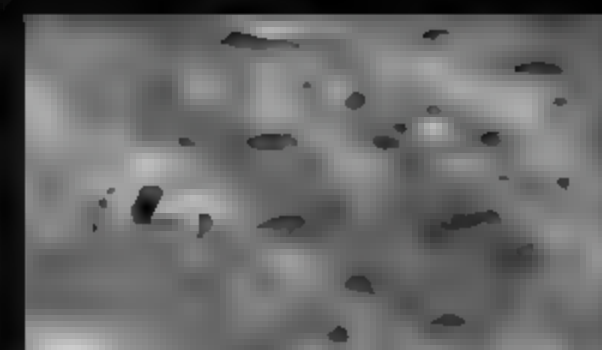
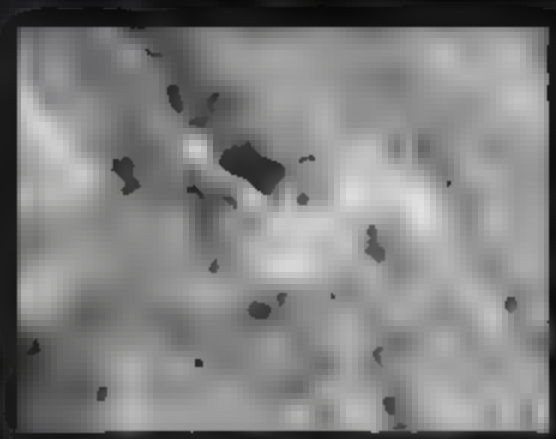
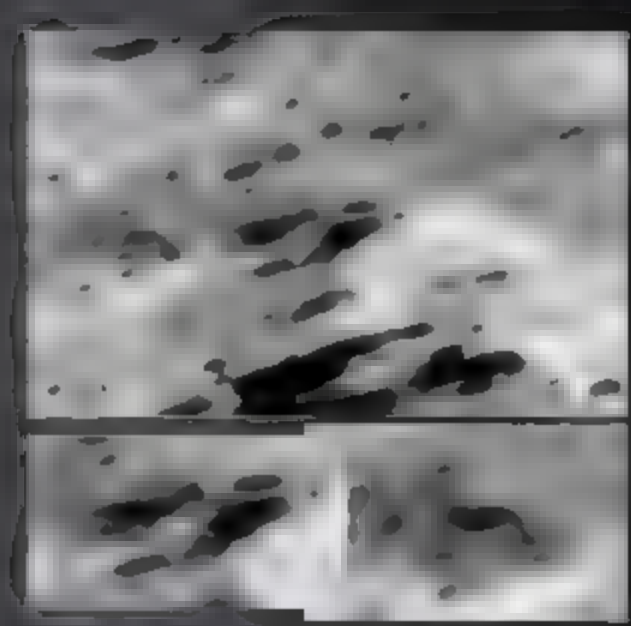


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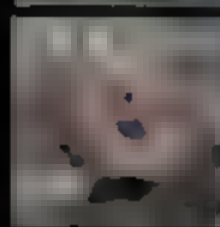
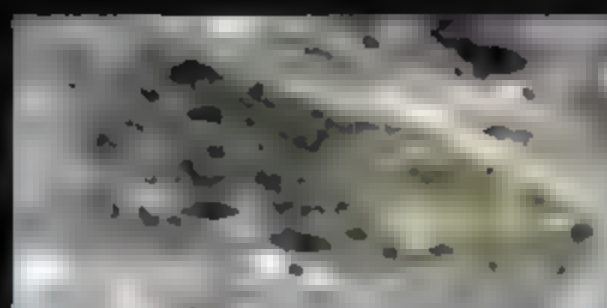
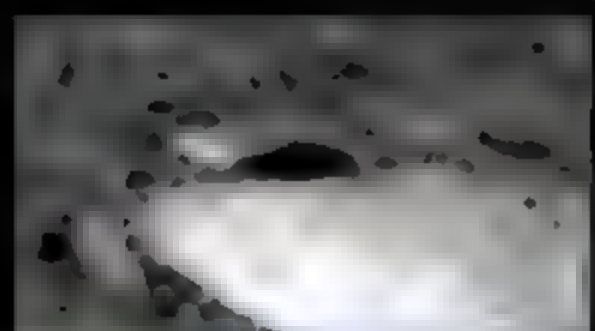
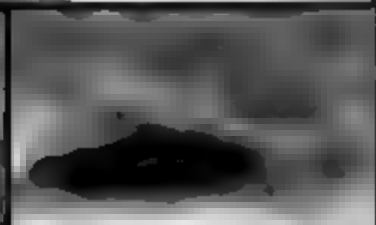
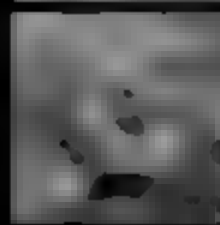
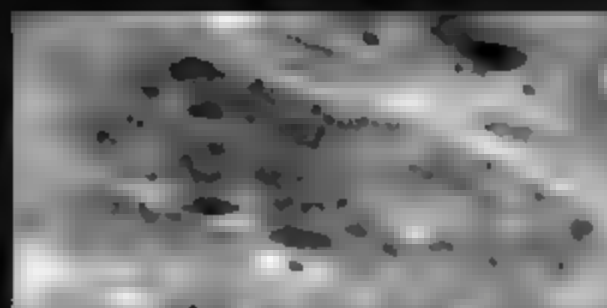
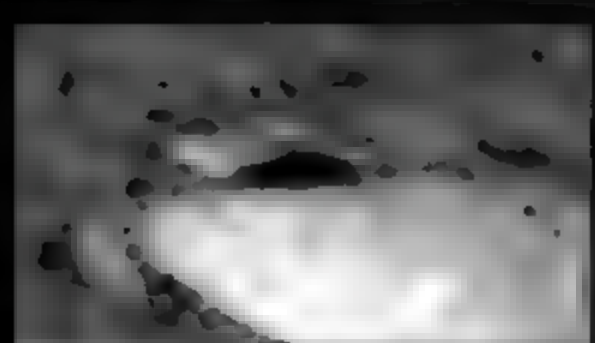
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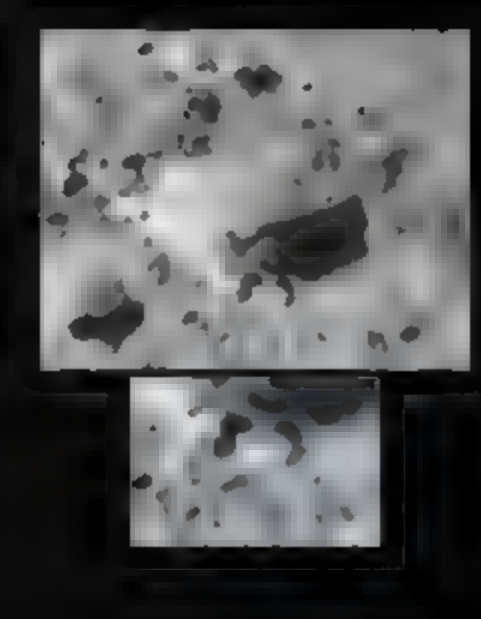
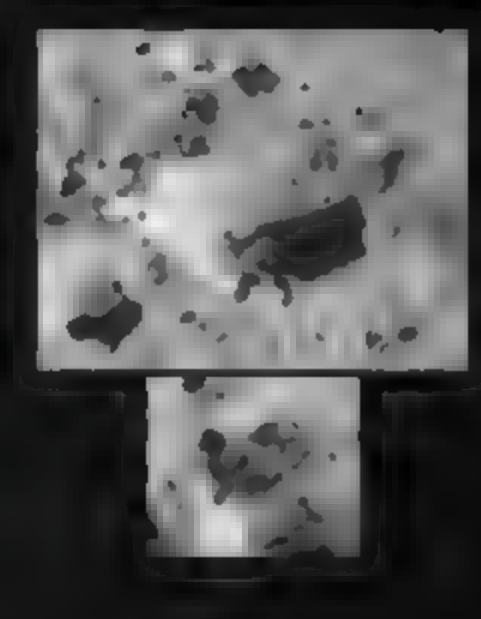
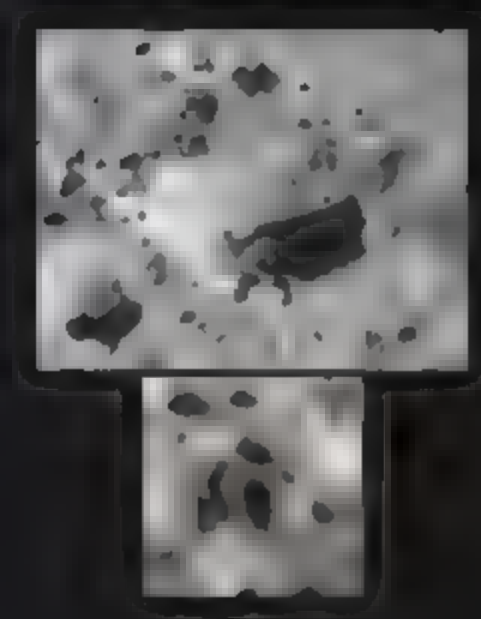
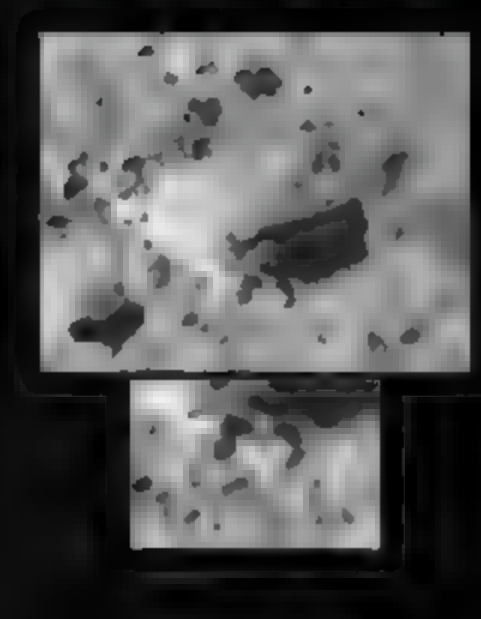
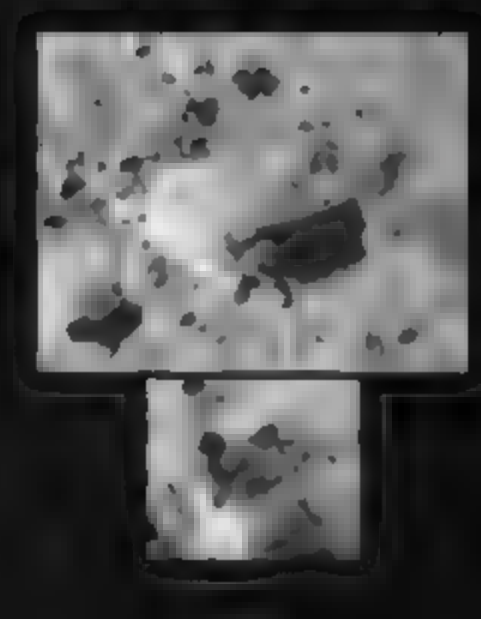
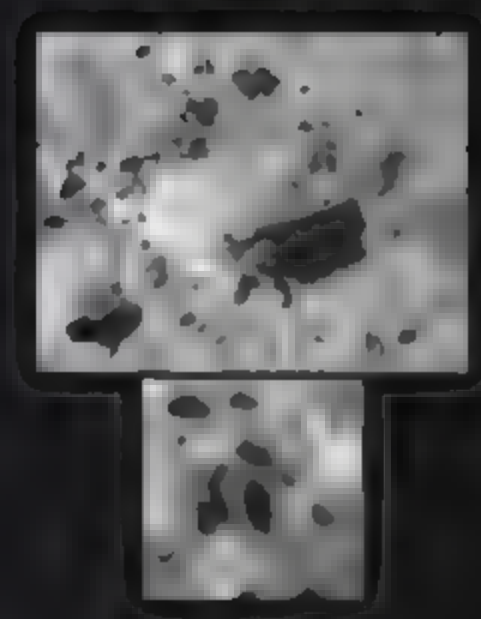


AS08-13-2244-5

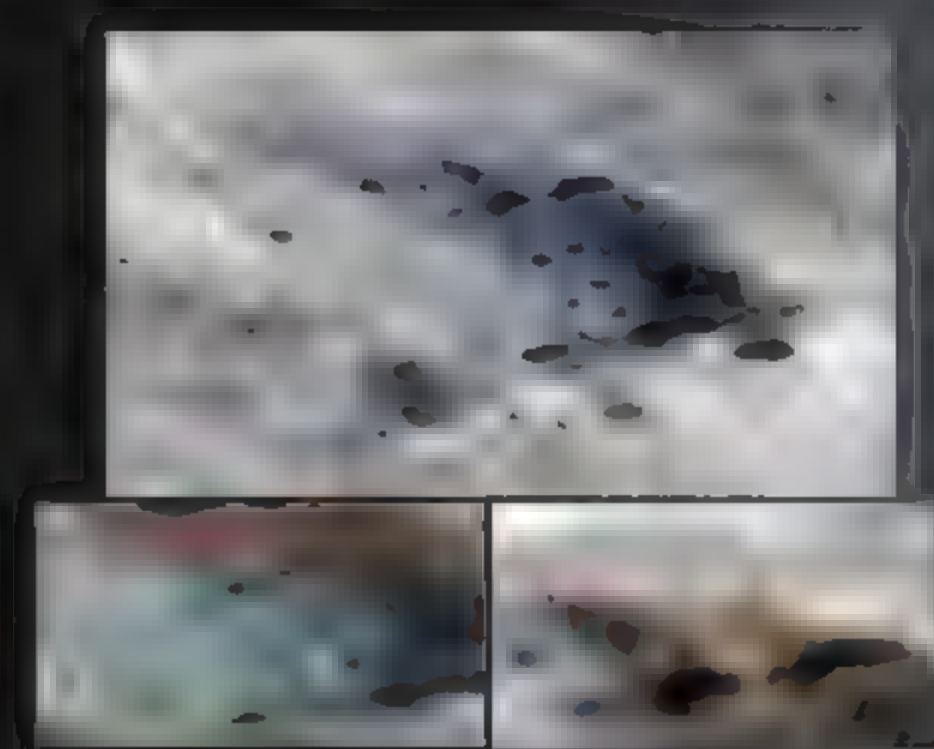
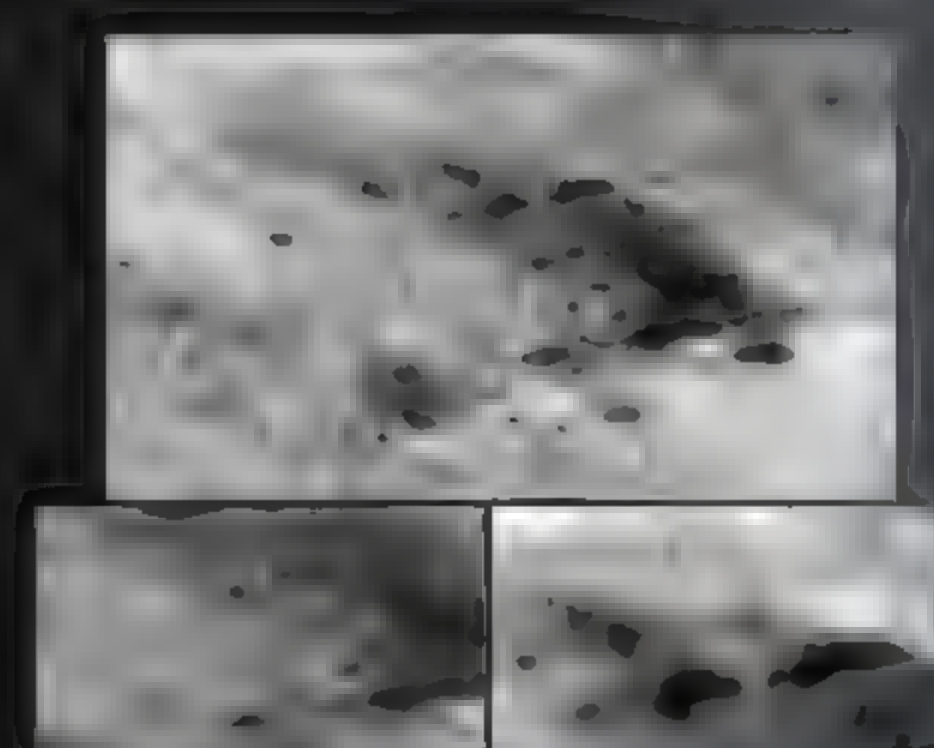
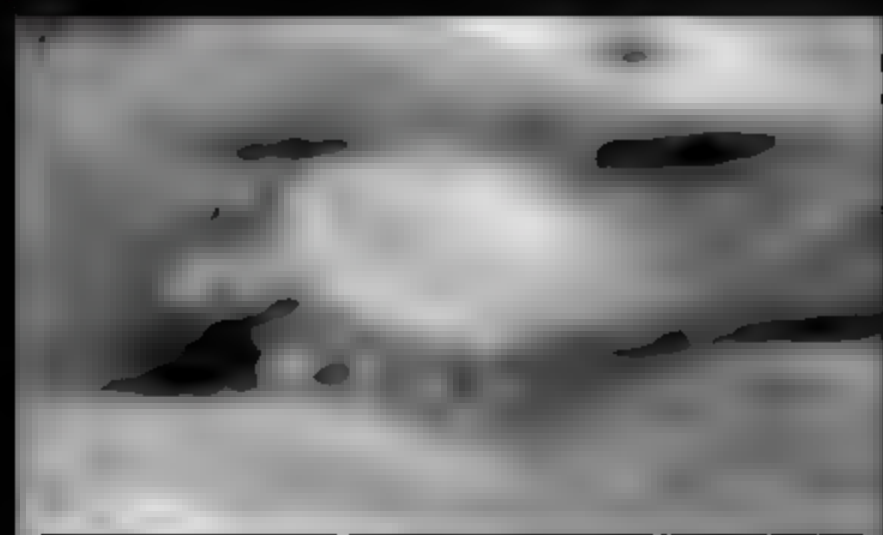
AS08-13-2244-6

AS08-13-2244-7

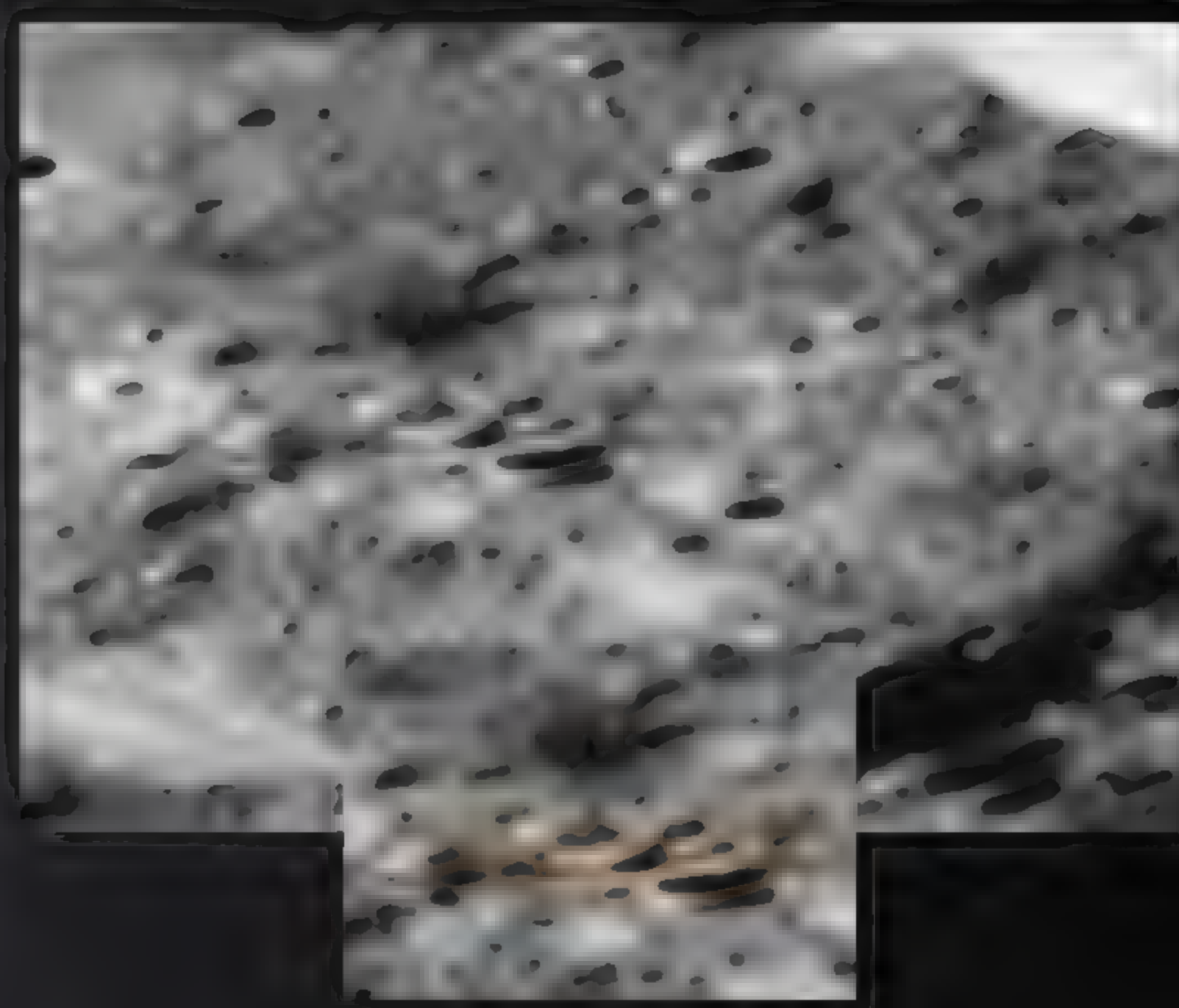




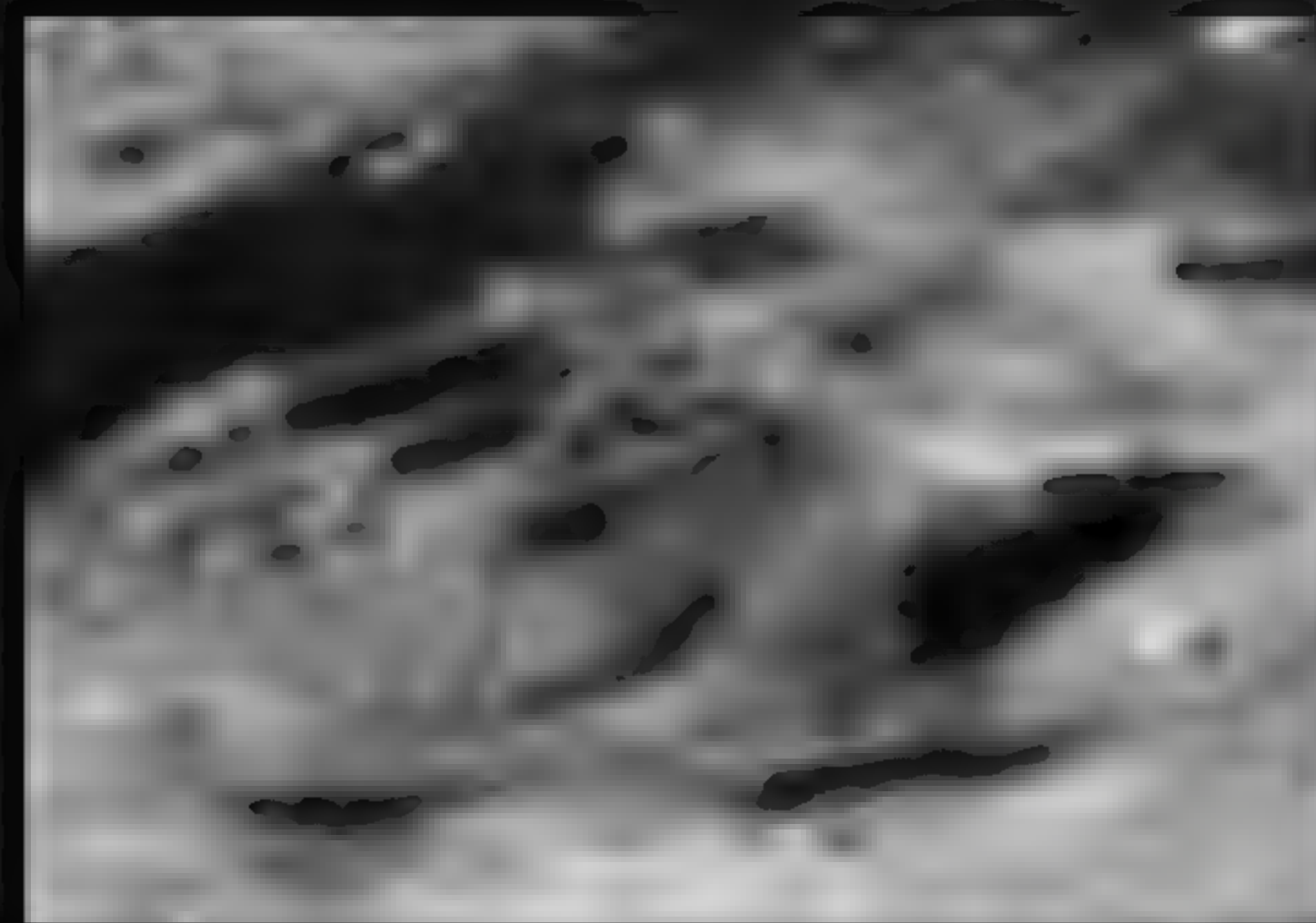
AS08-13.2244







100-100000

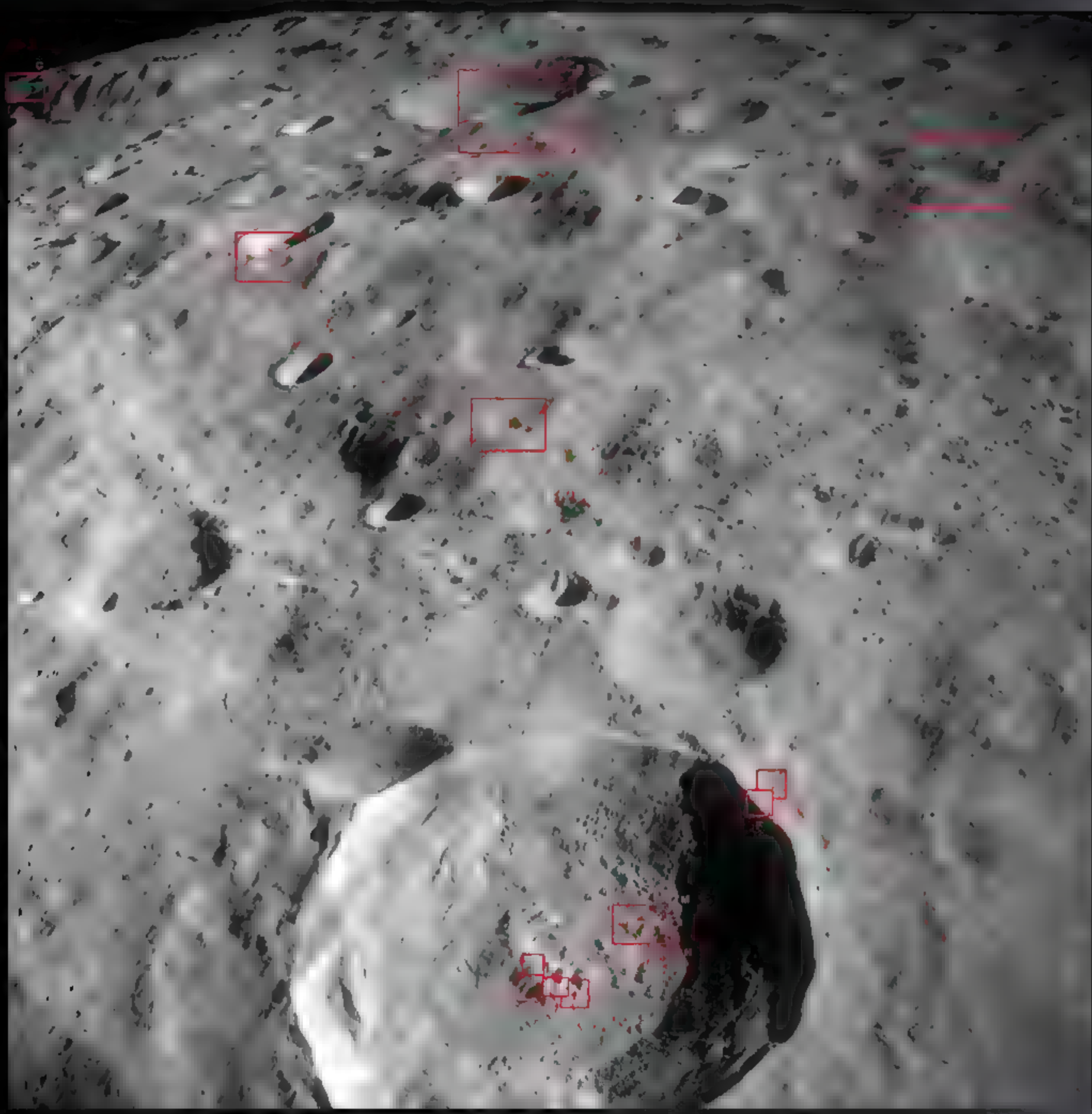






AS08-13-2044

AS08-13-2246





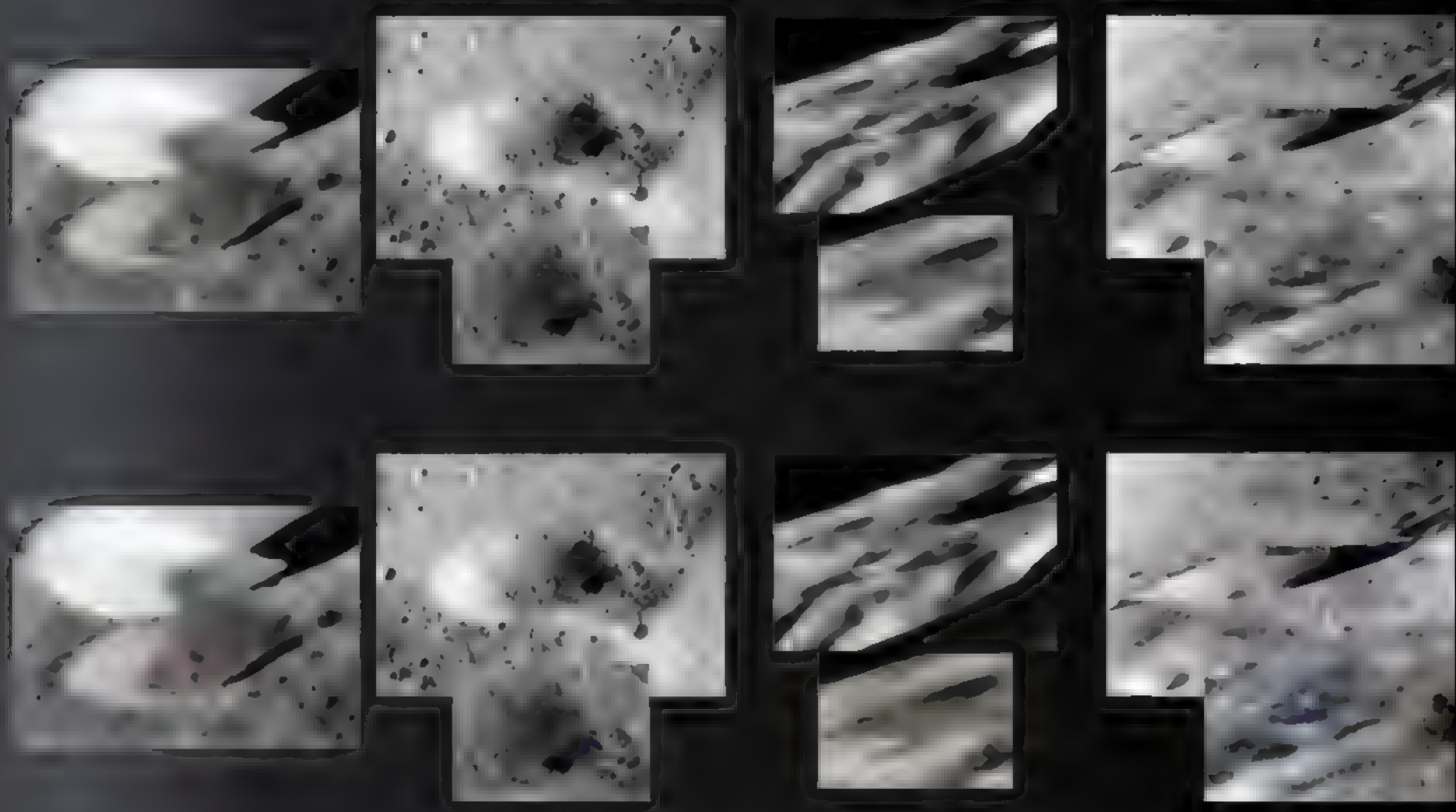
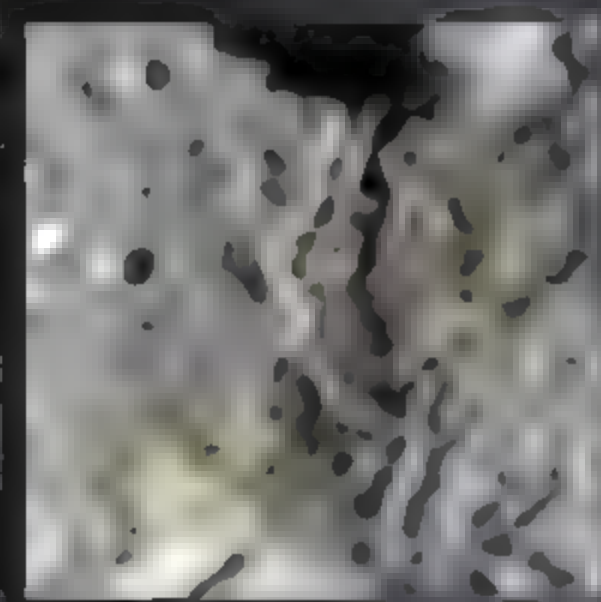
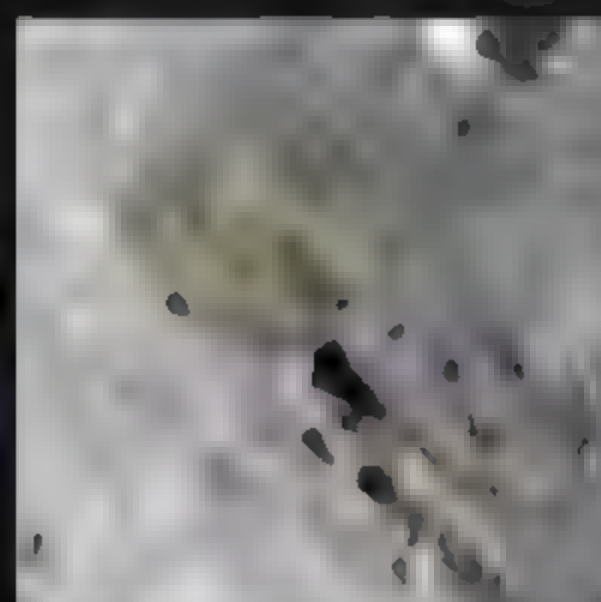
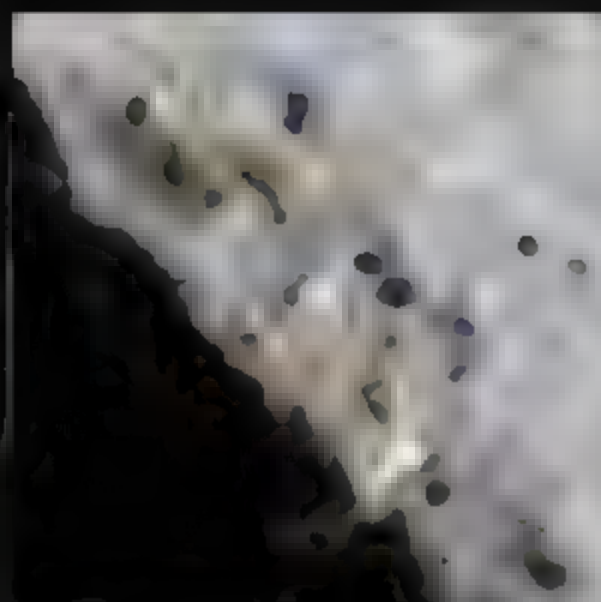
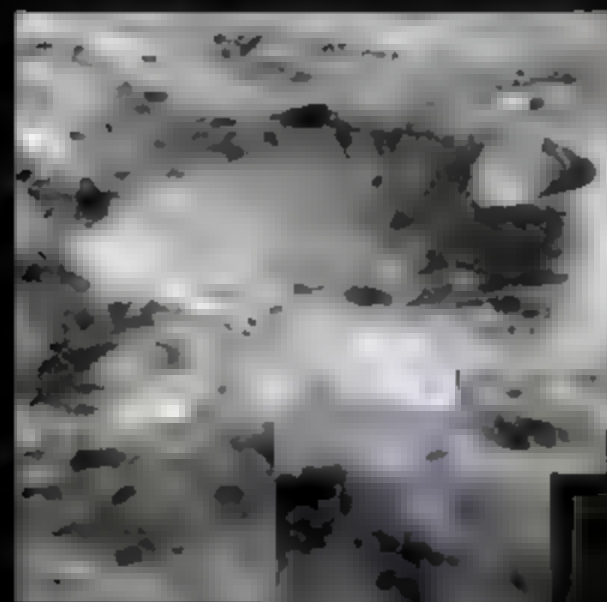
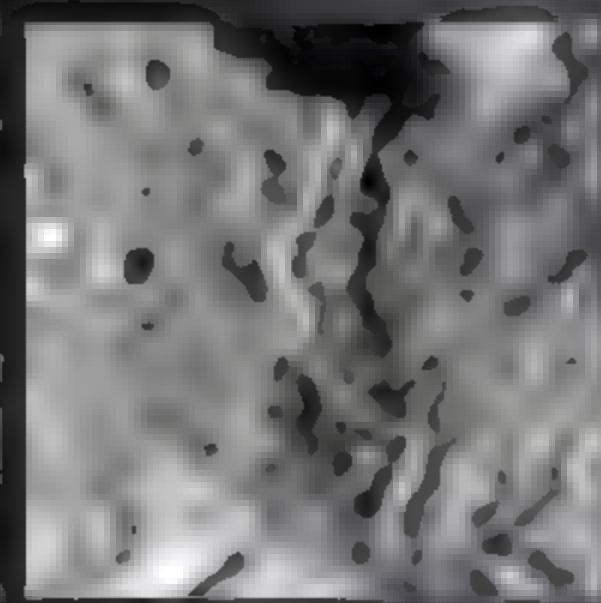
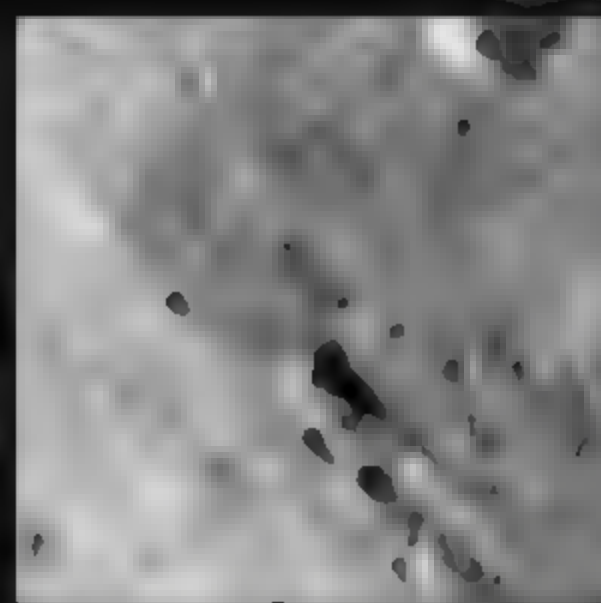
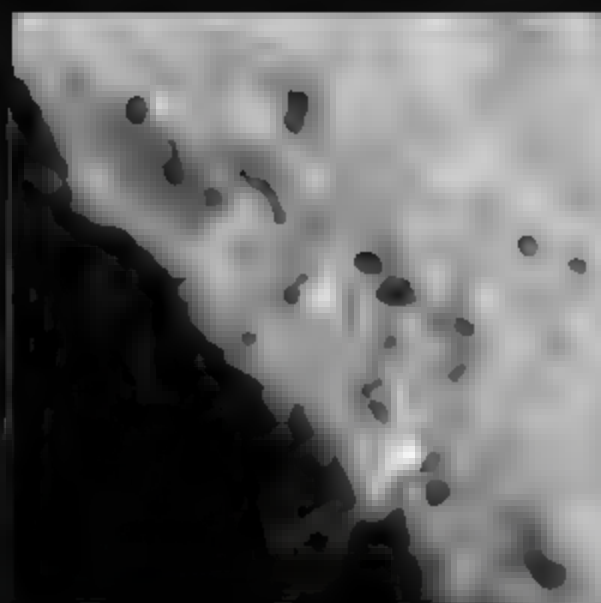
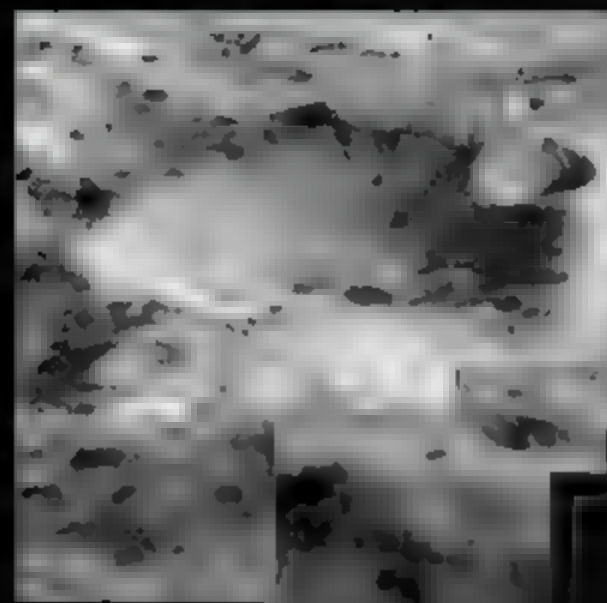


Image 1

Image 2

A508-13-2246-3

AS08-13-2246



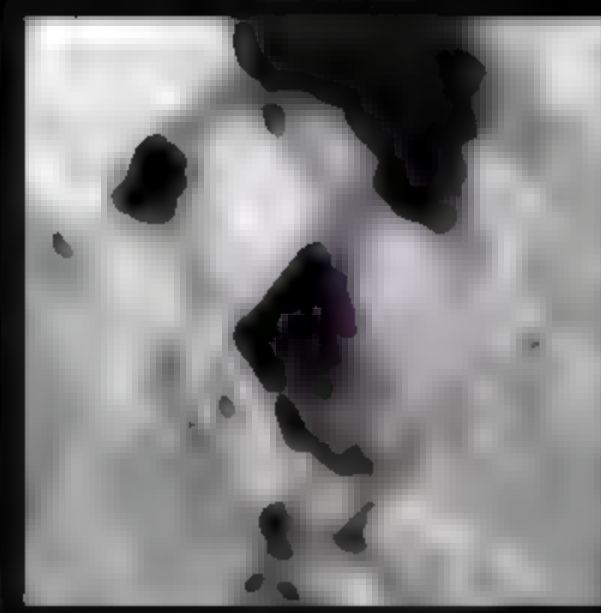
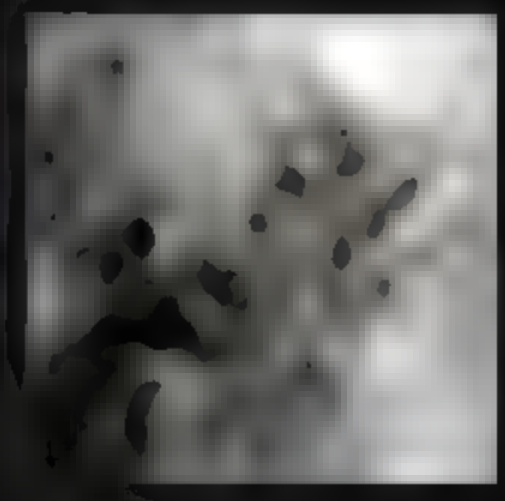
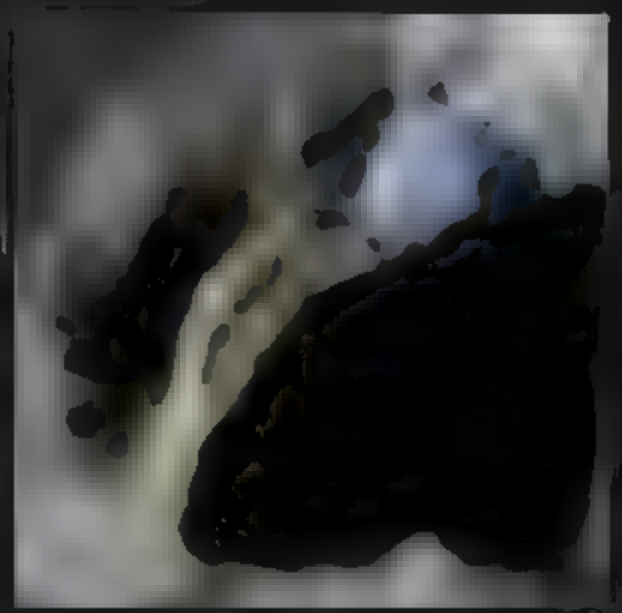
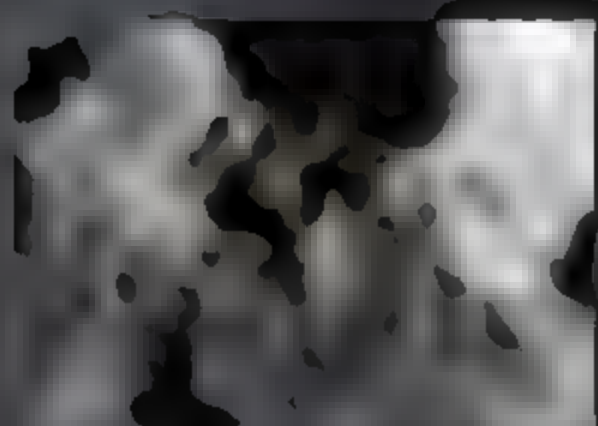
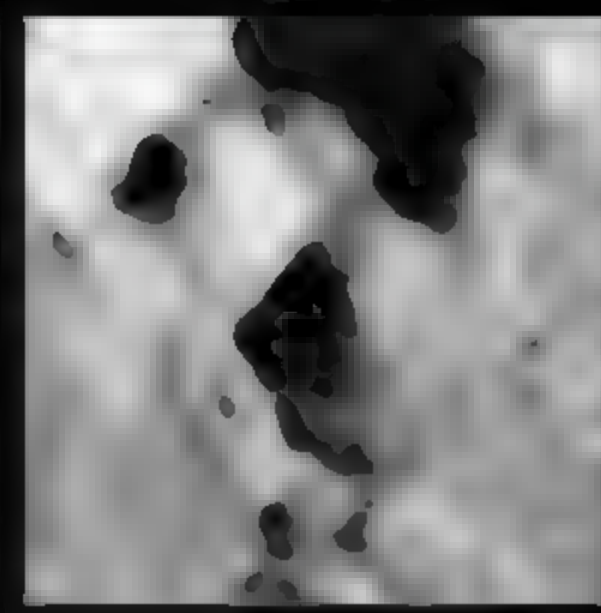
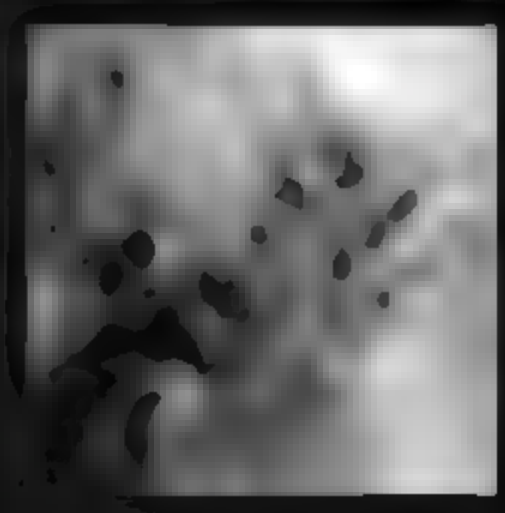
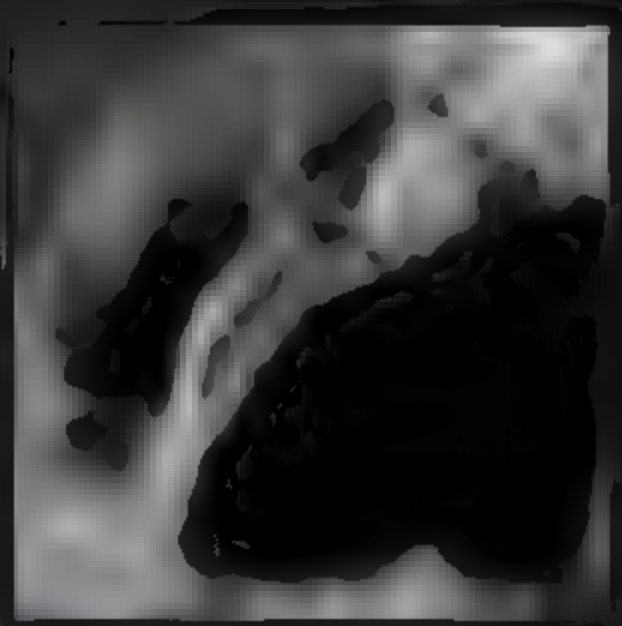
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AS08-13-2246-C

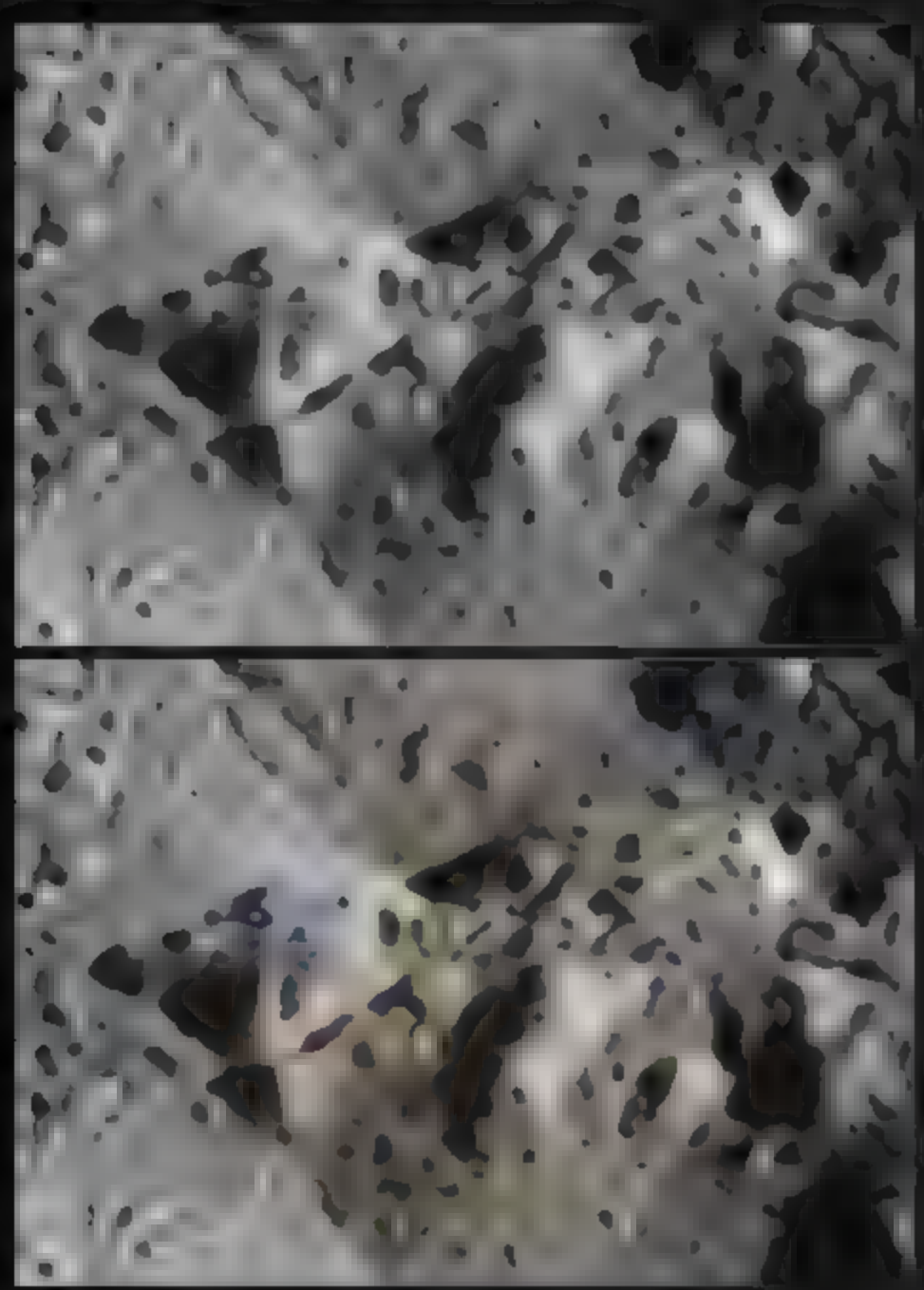
AS08-13-2246-D



A508-13-2246



A508-13-2246-E



1953-1954  
1955-1956

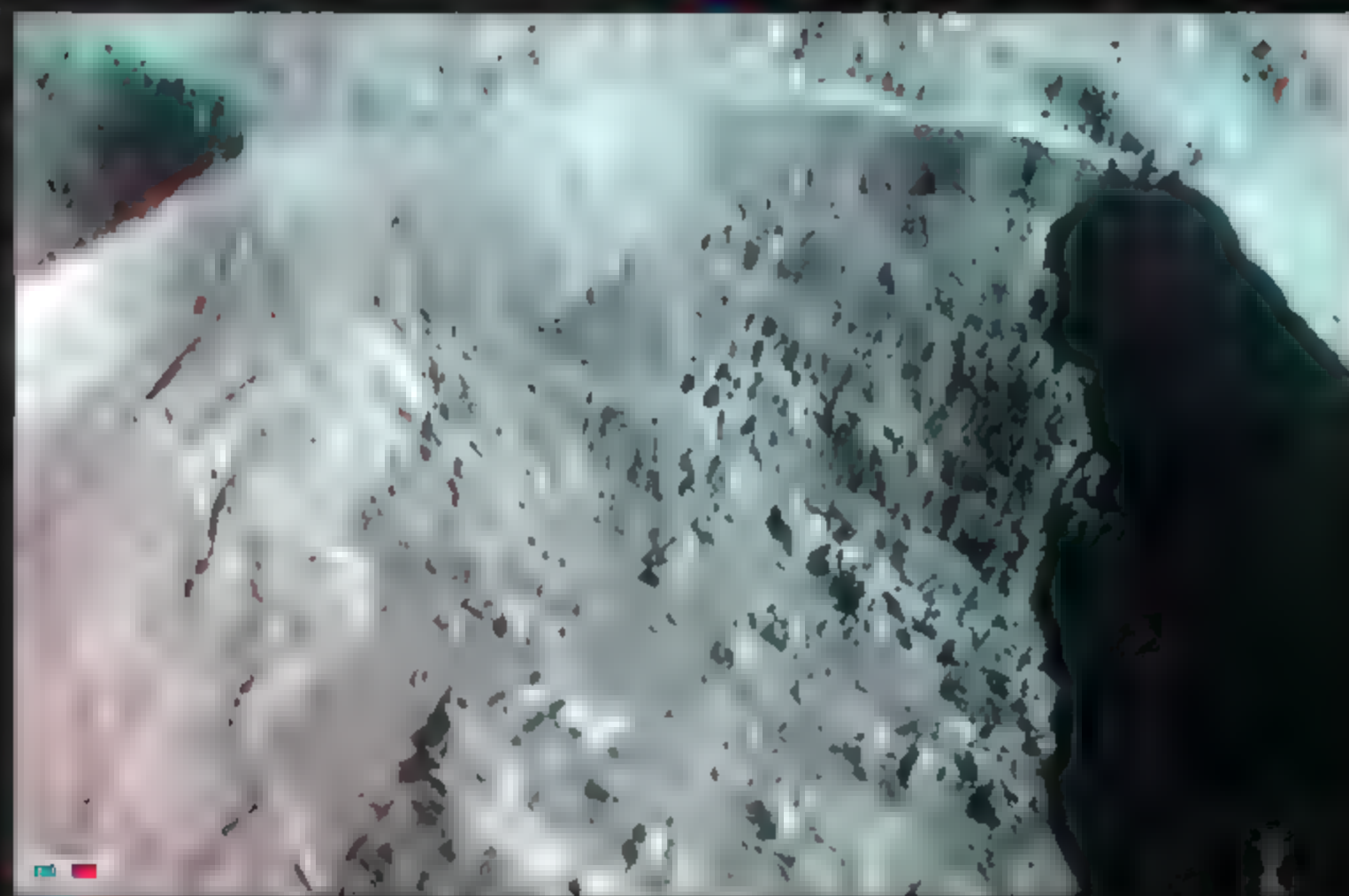
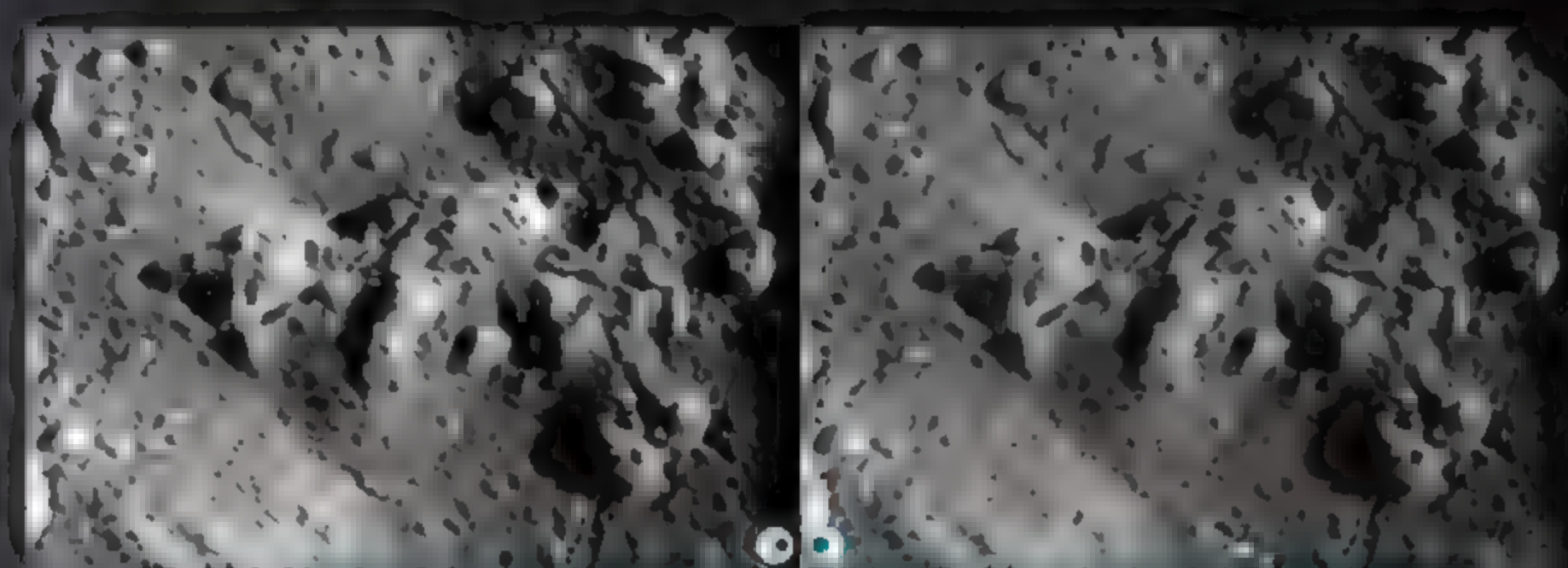
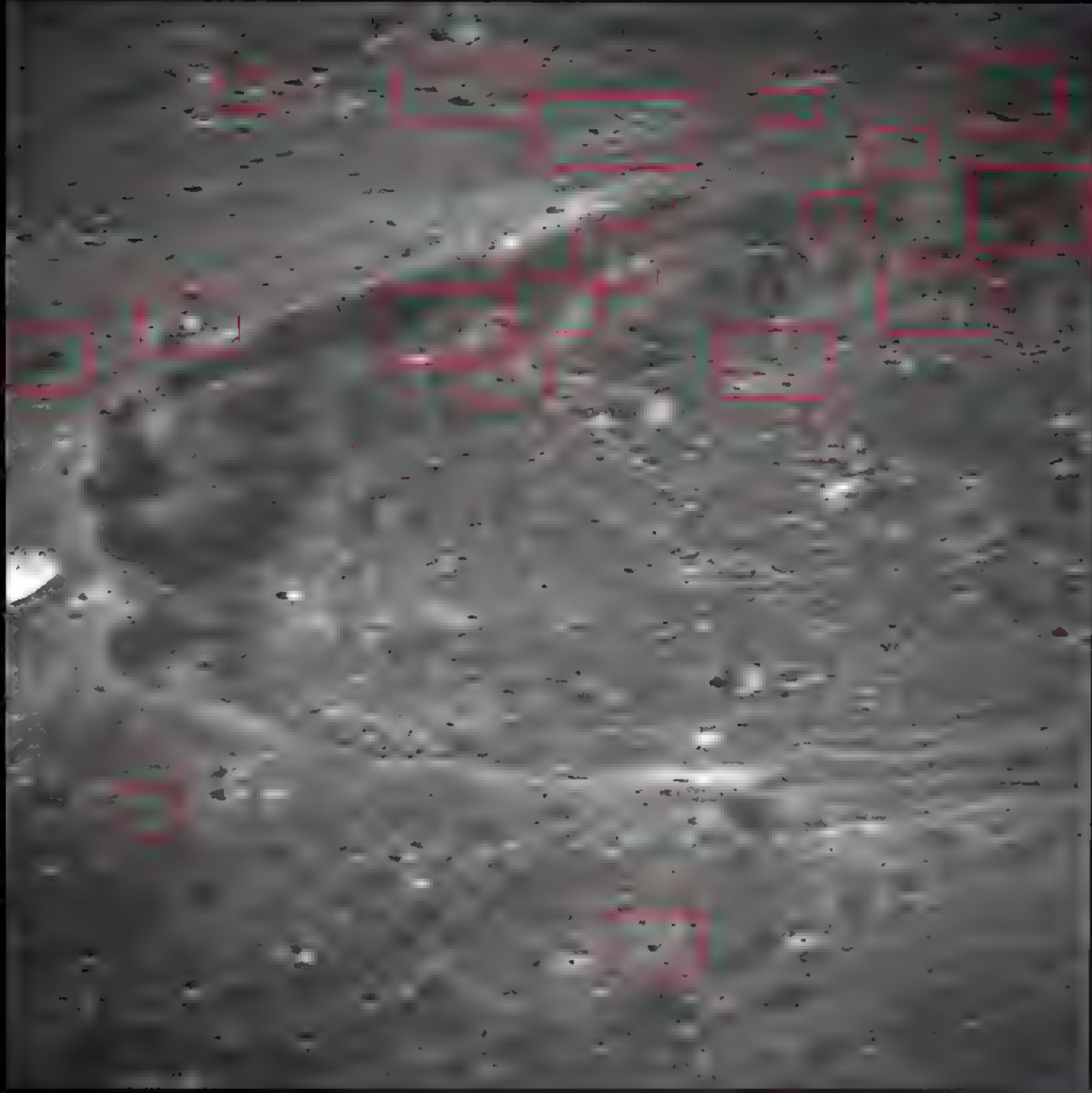


Image 1312246



AS08-13-2267





AS08-13-2267-81



AS08-13-2267-82

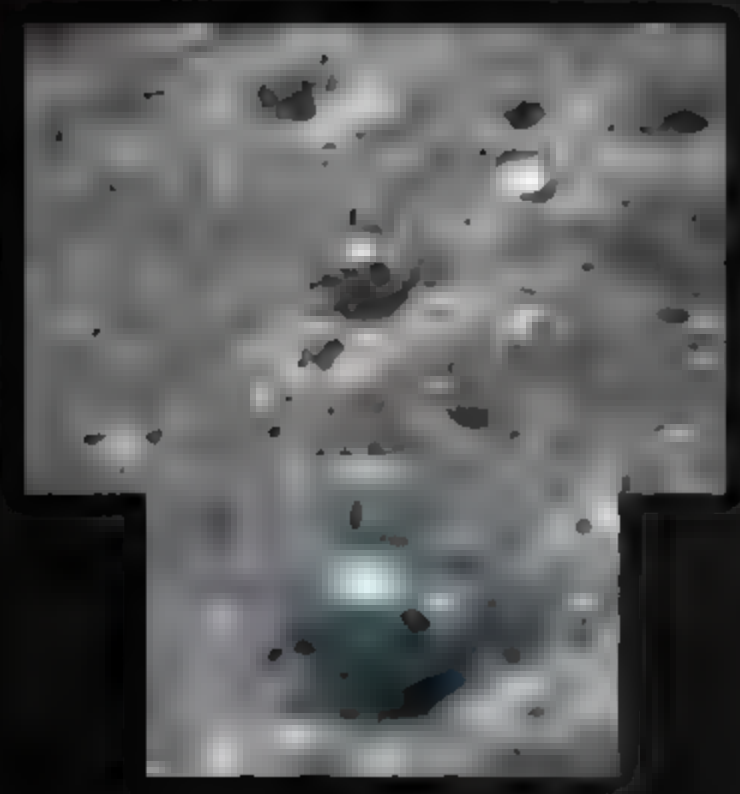


AS08-13-2267-83

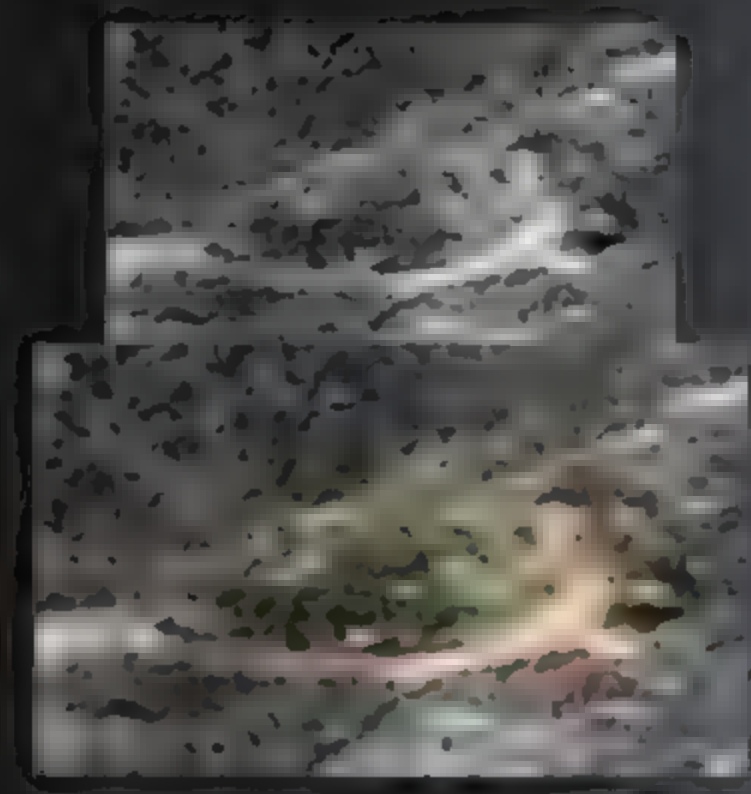


AS08-13-2267-84

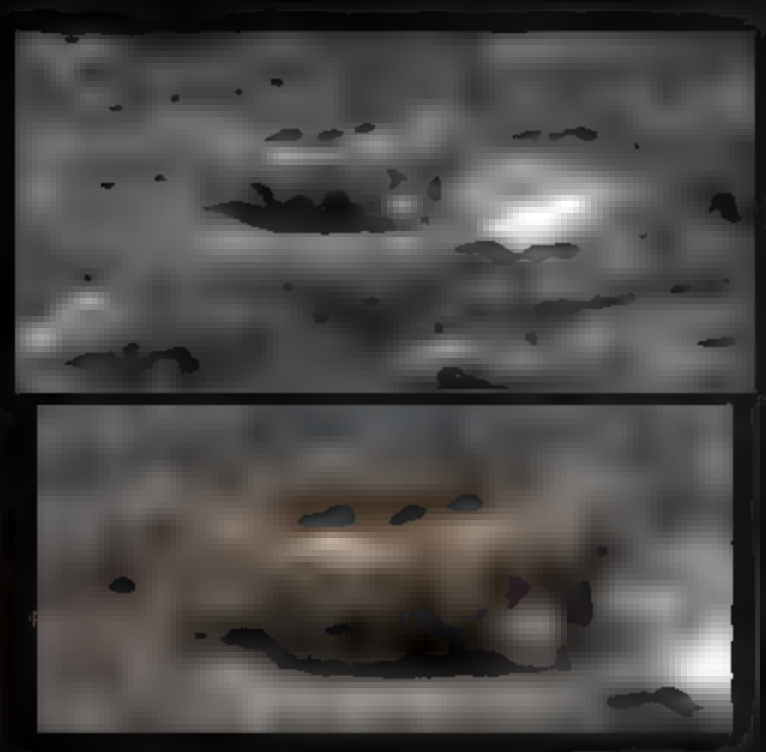
AS08-13-2267



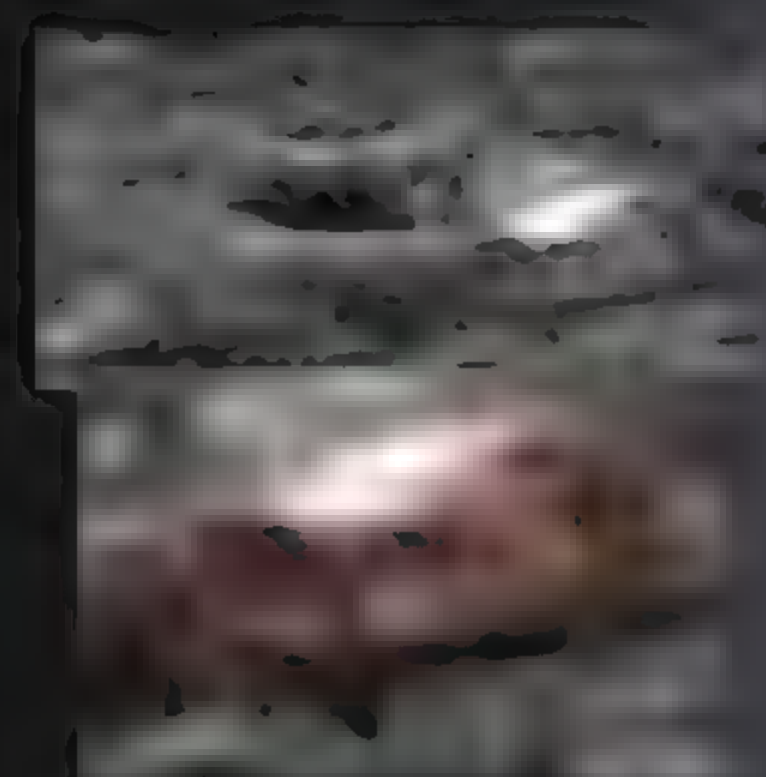
AS08-13-2267



AS08-13-2267

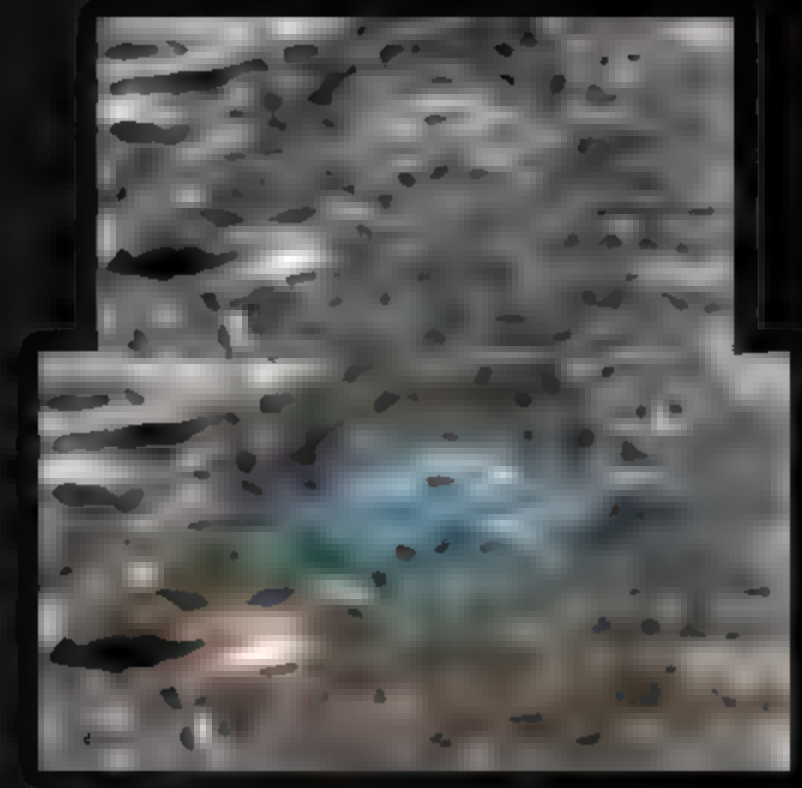
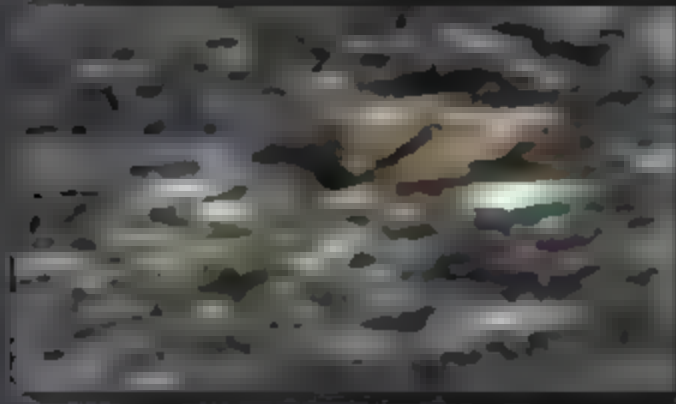
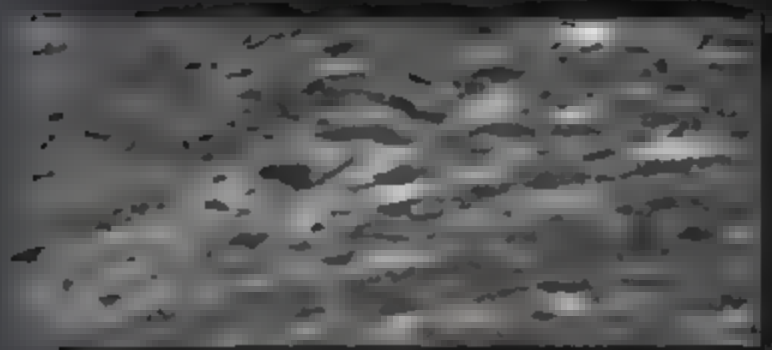


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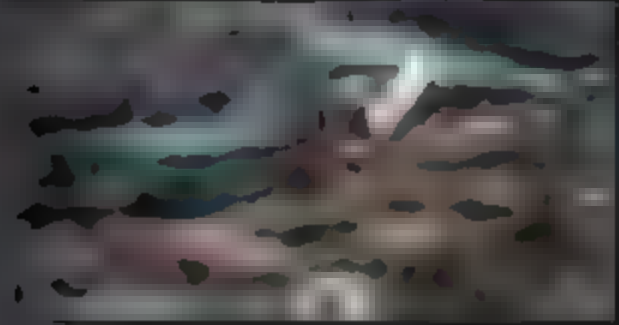


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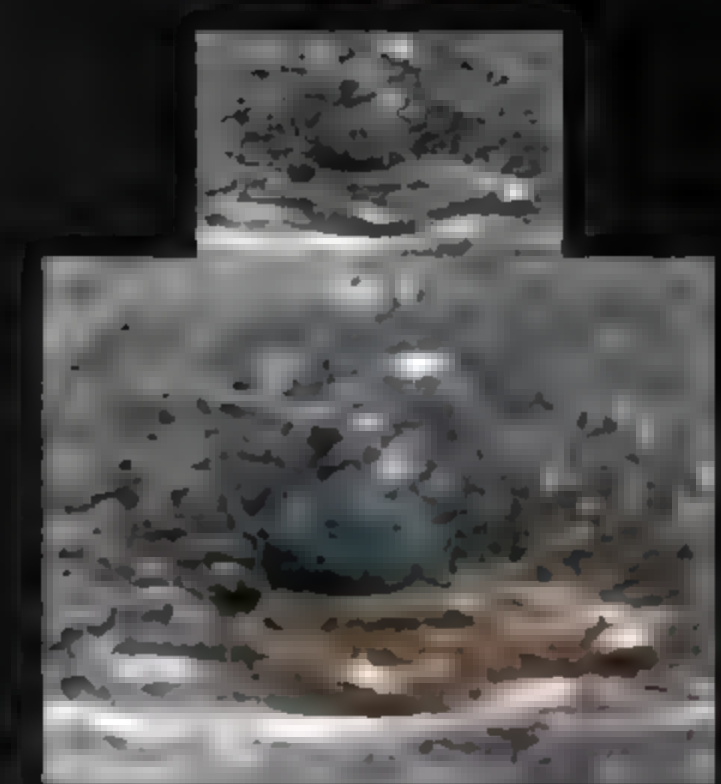




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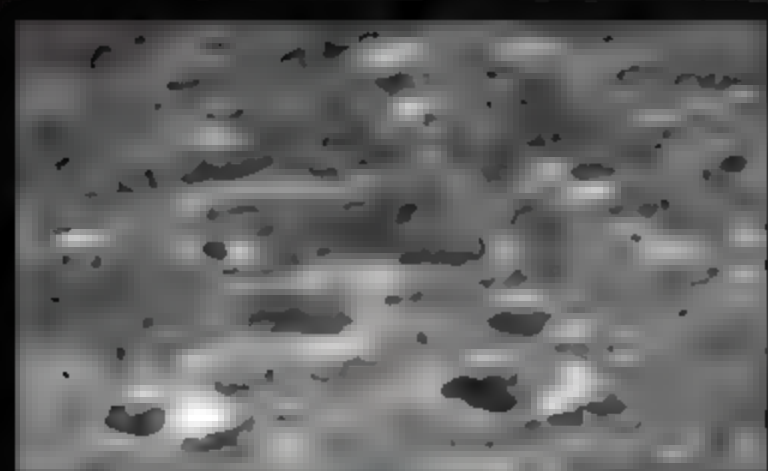


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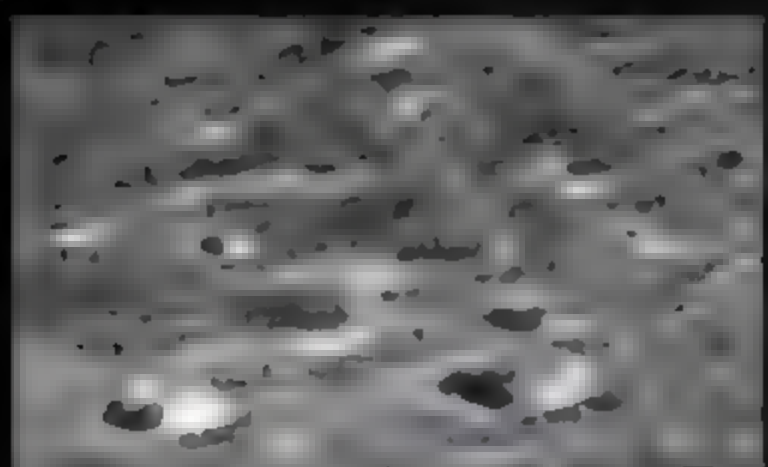
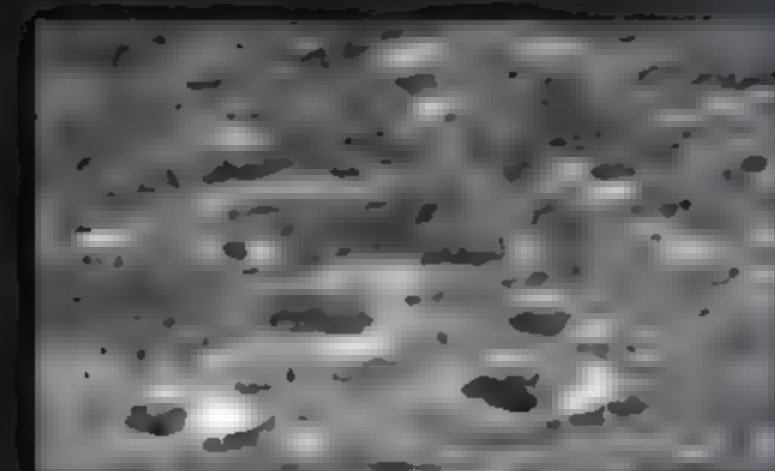


AS08-13-2267

AS08-13-2267



AS08-13-2267



AS08-13-2267



AS08-13-2267

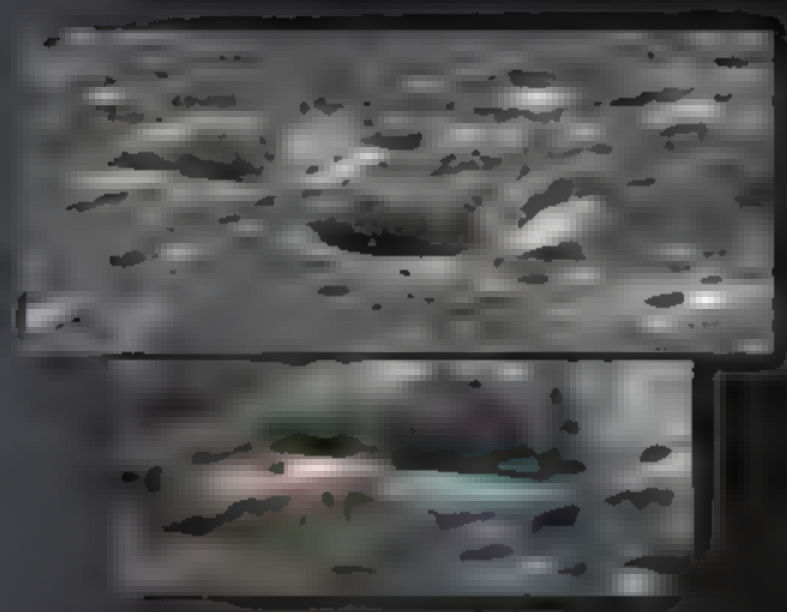


Figure 13-2967



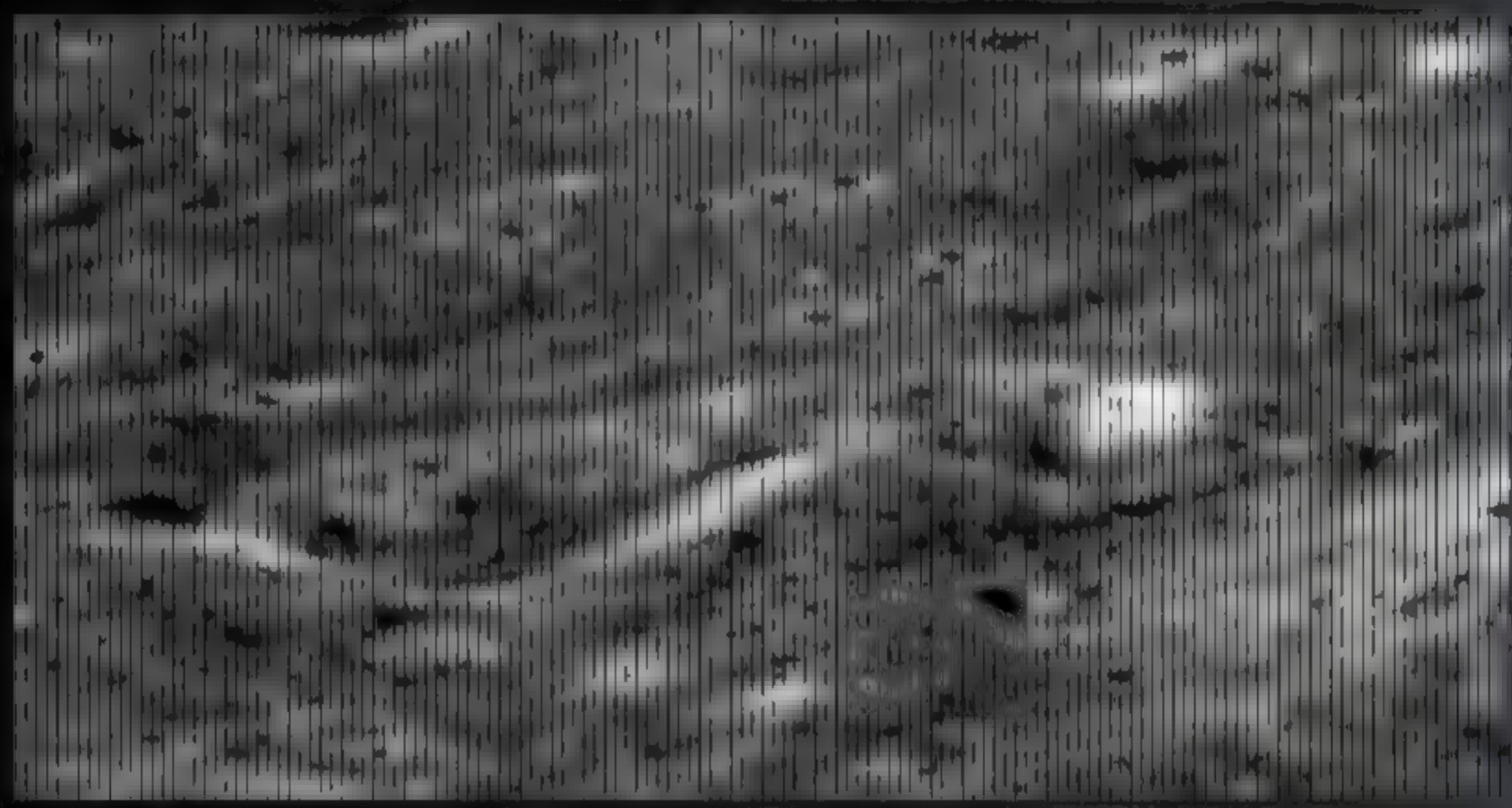
Figure 13-2968



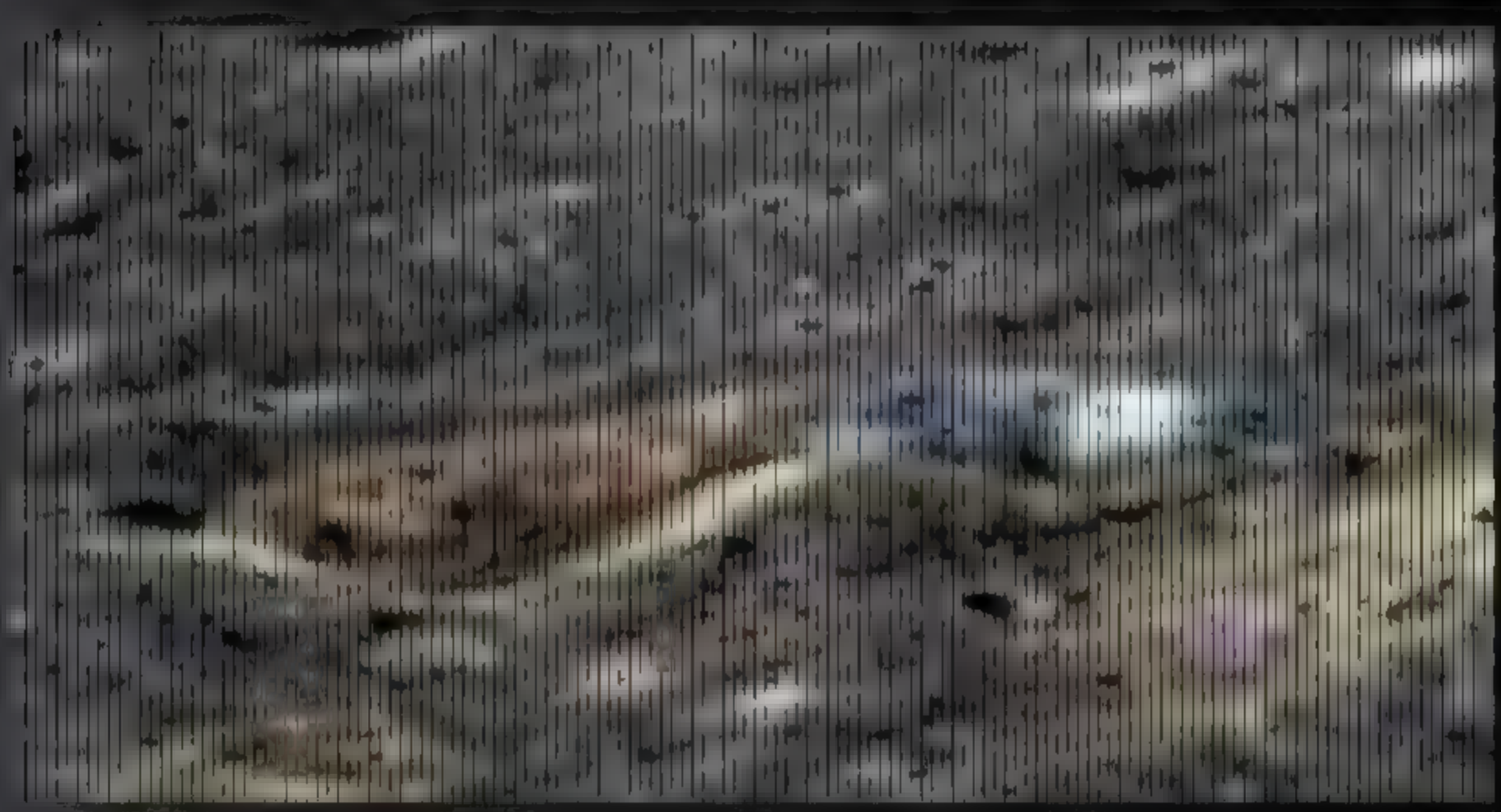
Figure 13-2969



A908-13.2267



2000, 2001



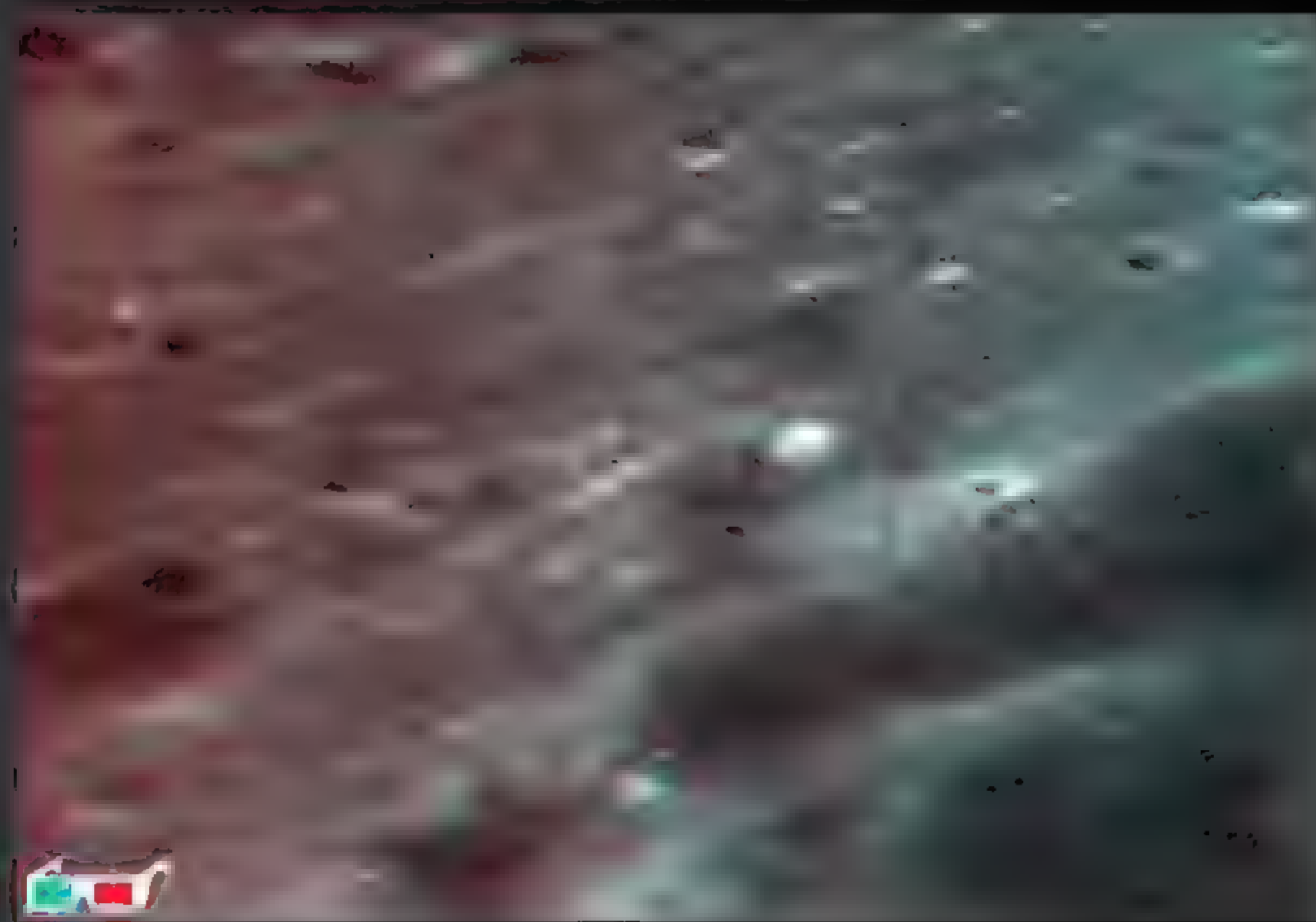
AS08-13-2267

AS08-13-2267



AS08-13-2267-B (AREA)



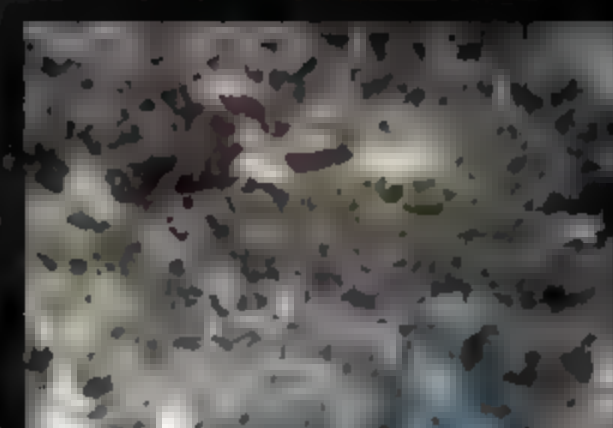
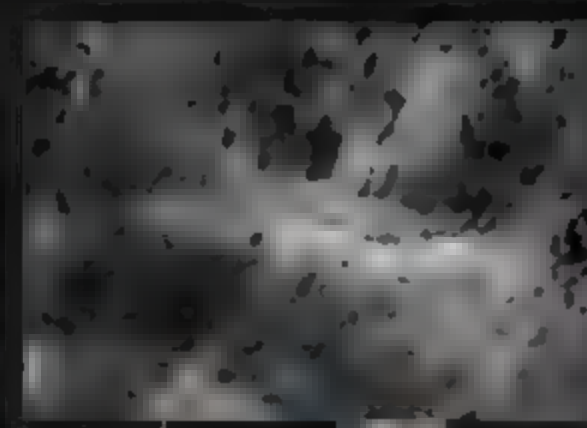
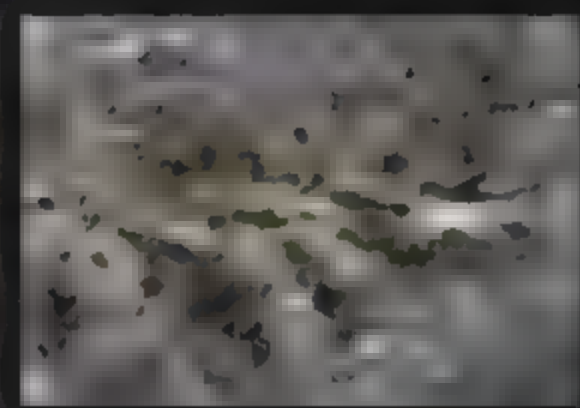
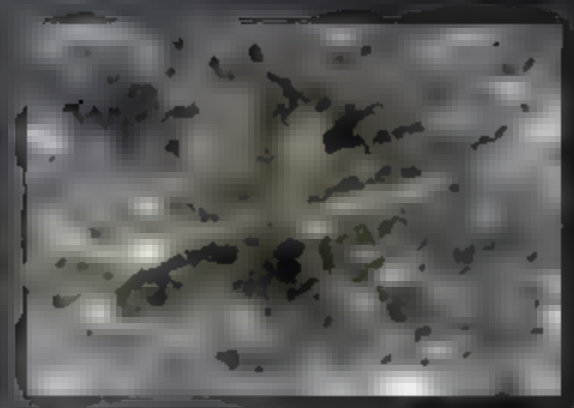
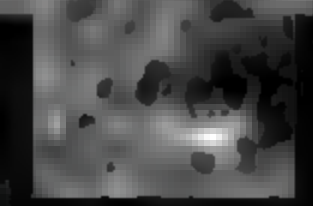
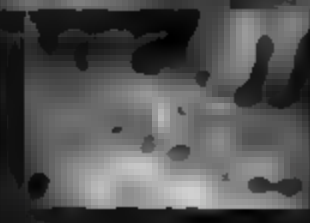
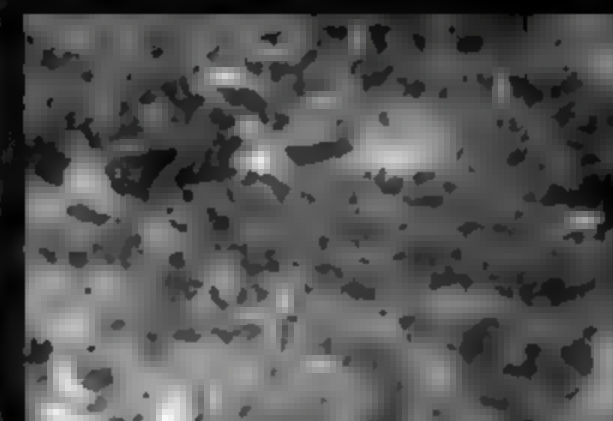
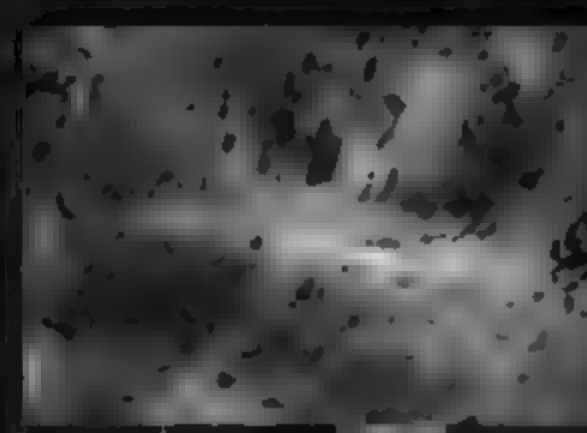
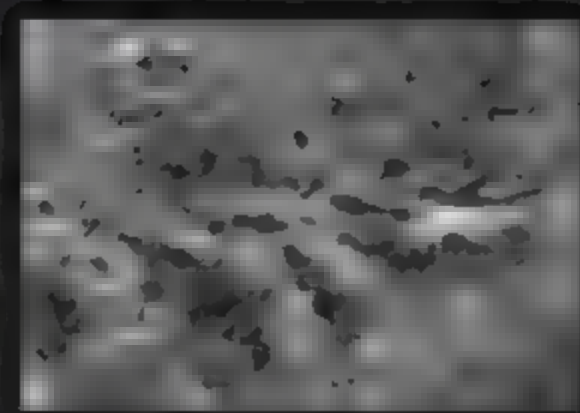
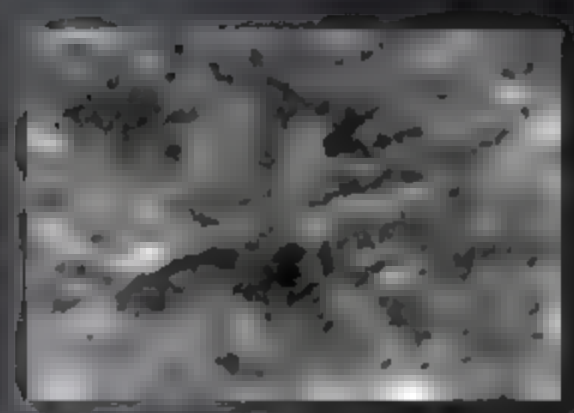


see "A508-13.2267"

AS10-28-4012

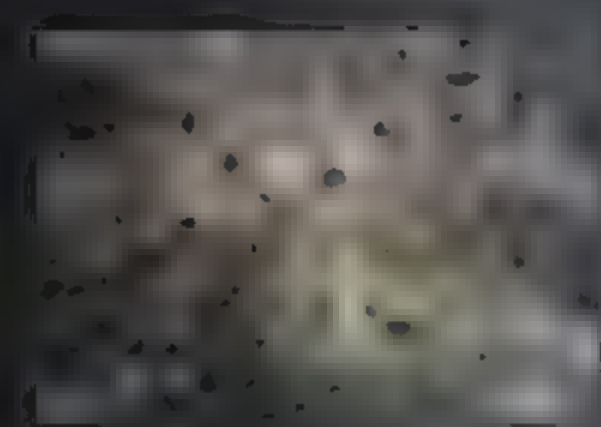
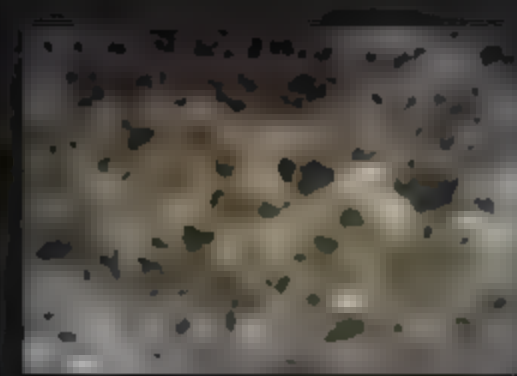
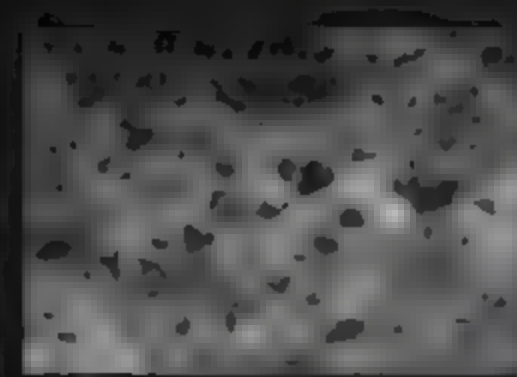
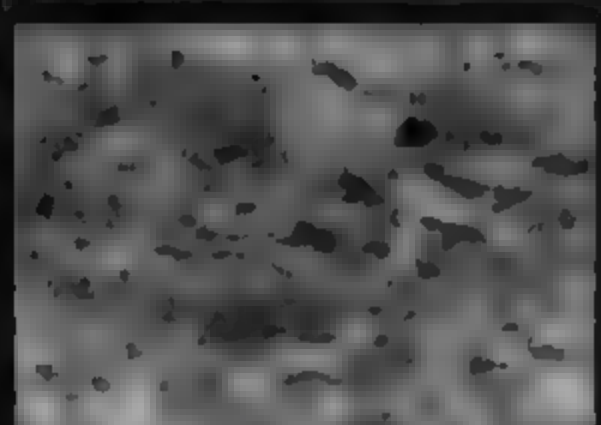


AS10-28-4012





AS10-28-4012



AS10-28-4012-1

AS10-28-4012-2

AS10-28-4012-3

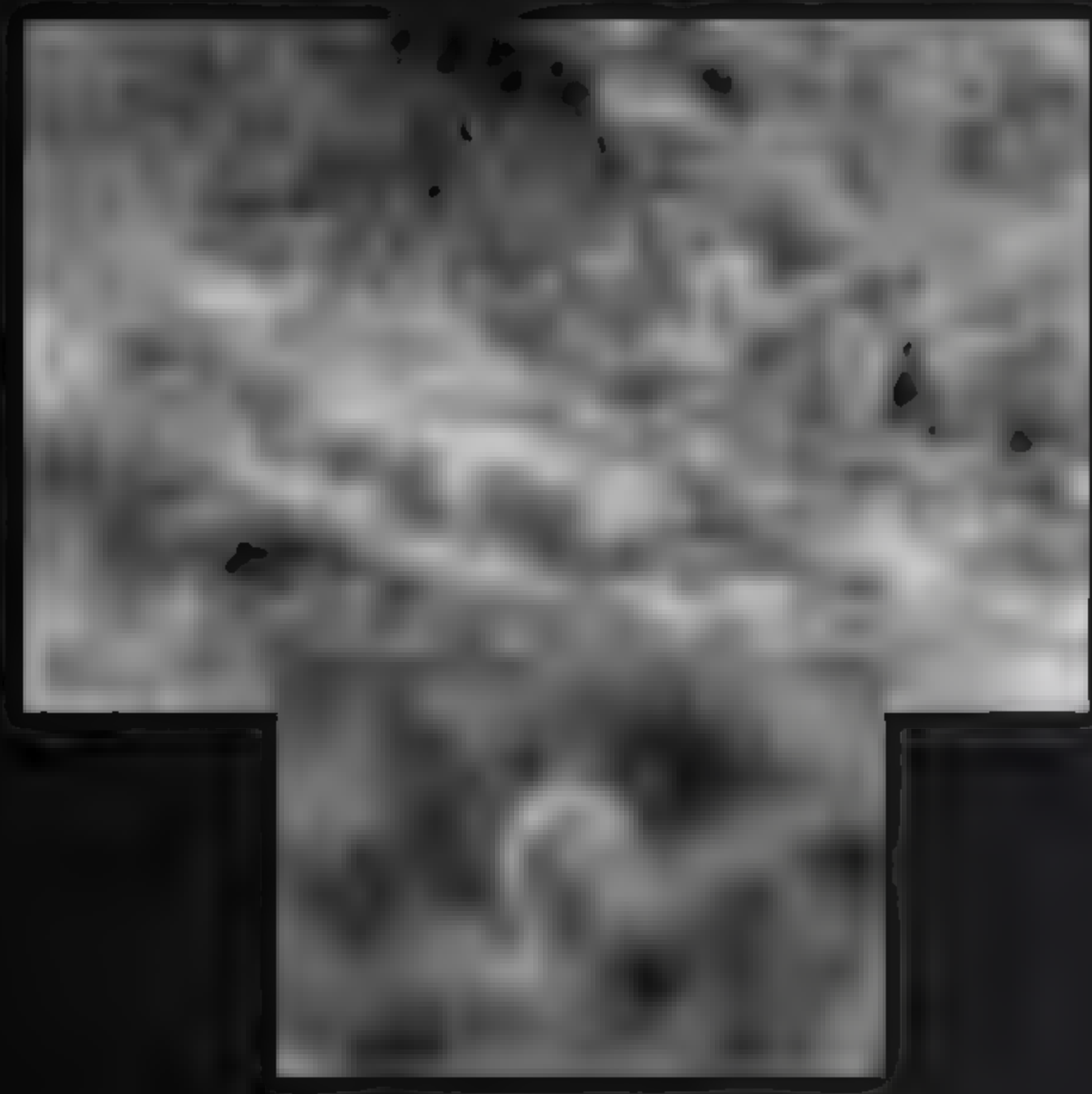


AS10-28-4012

AS10-28-4012

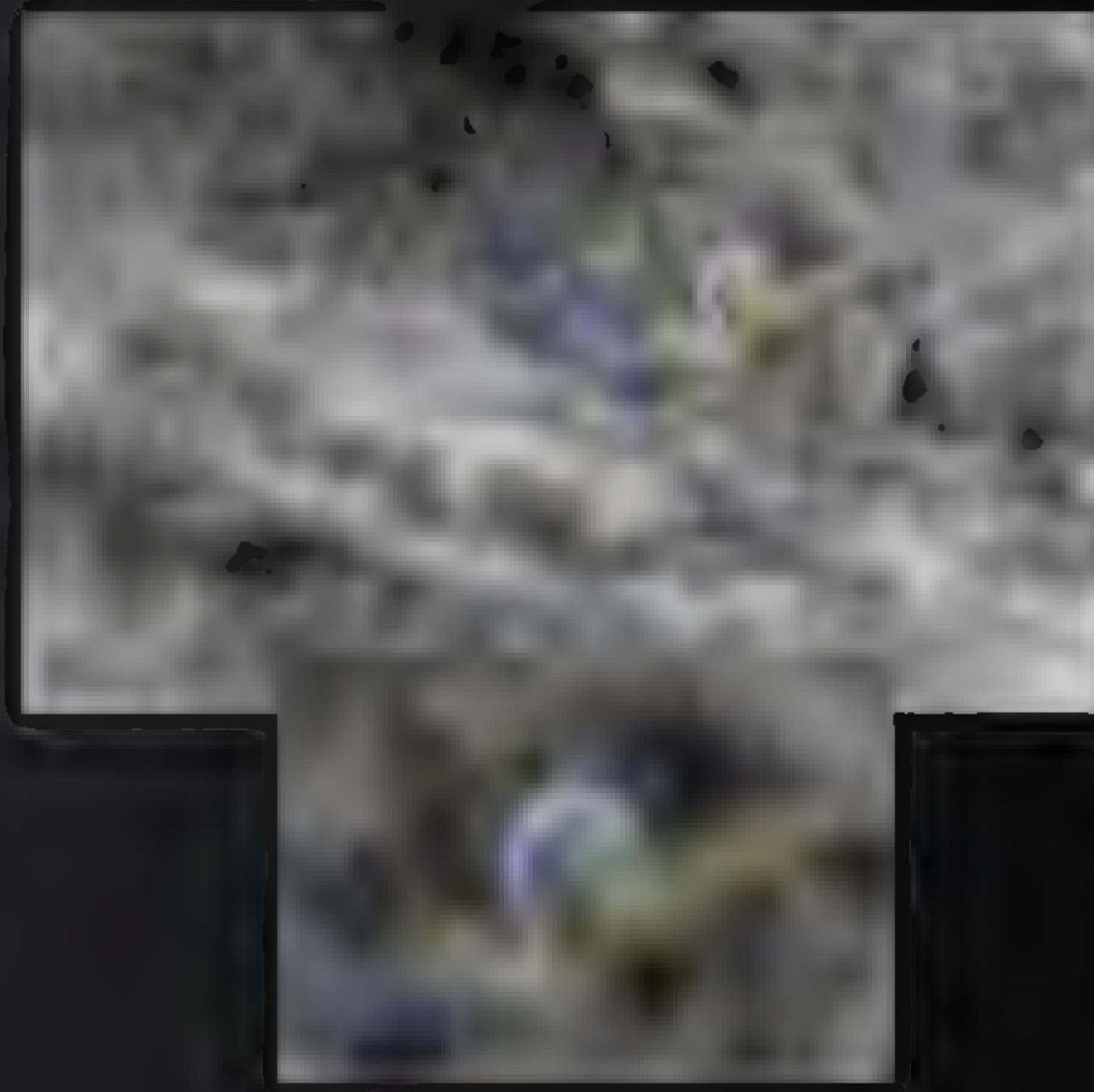
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4510-28-4012



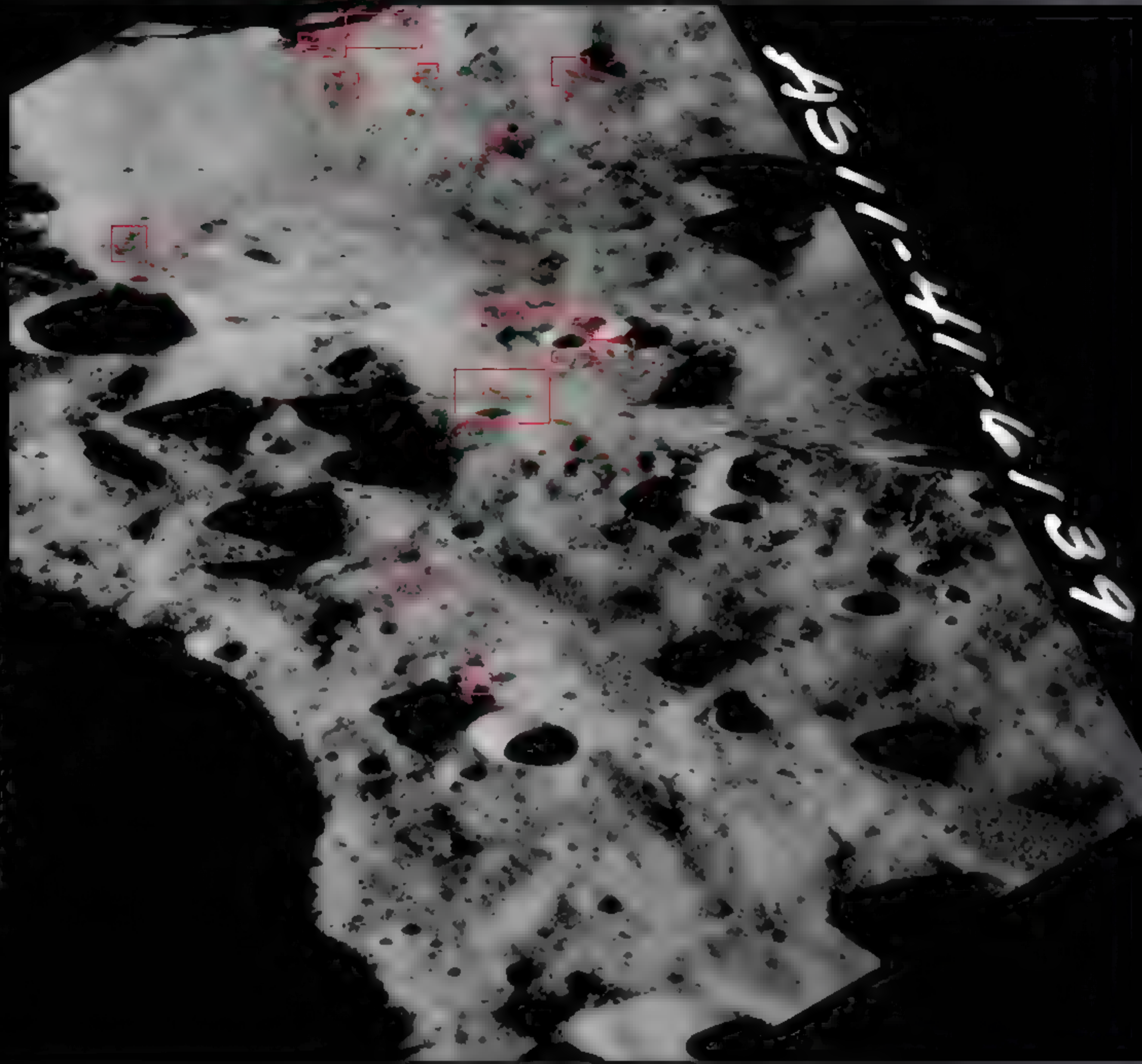
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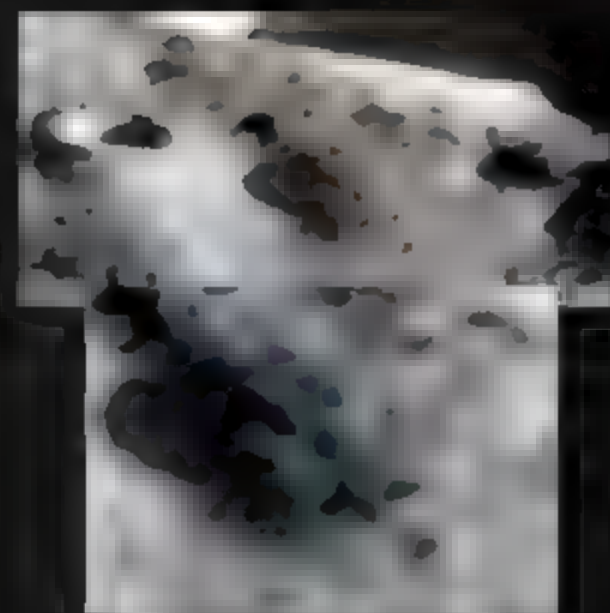
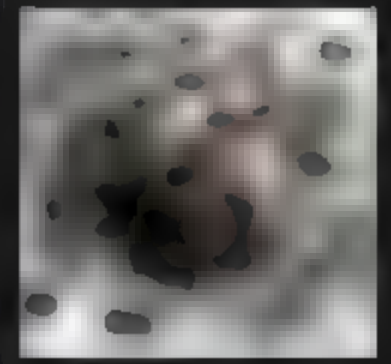
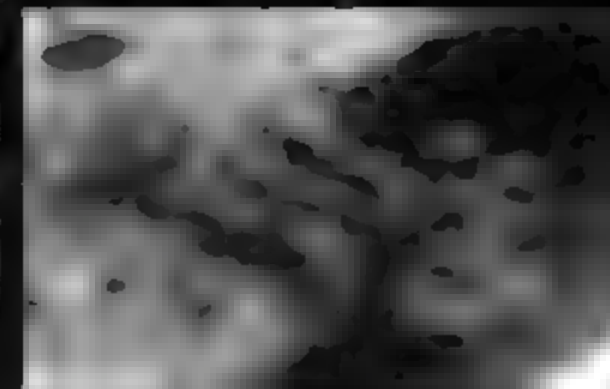
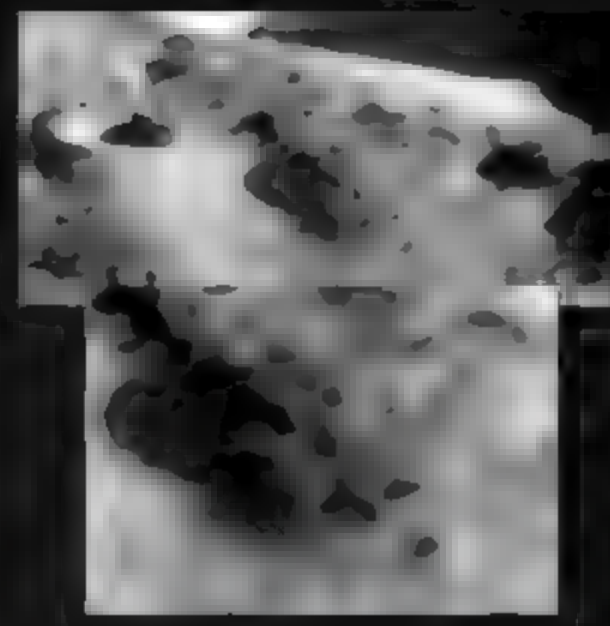
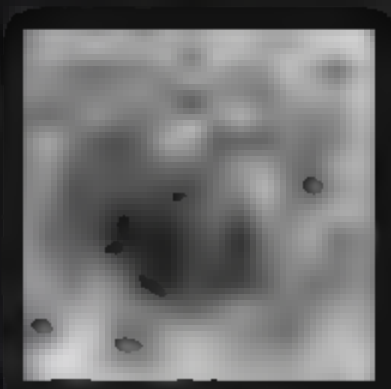




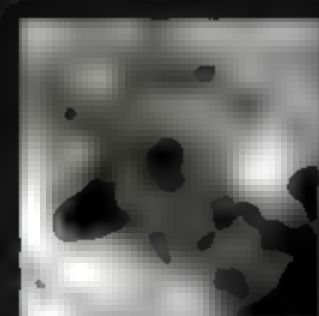
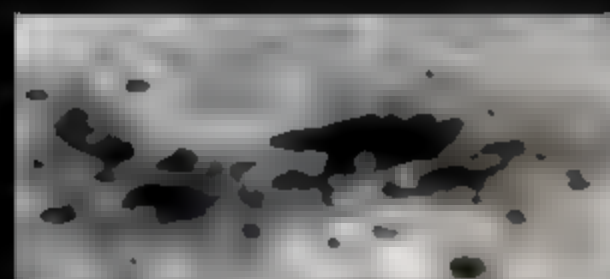
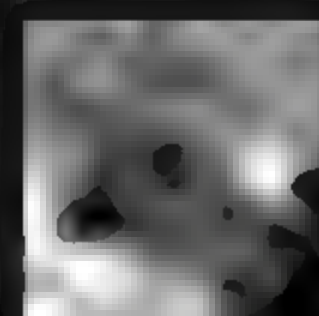
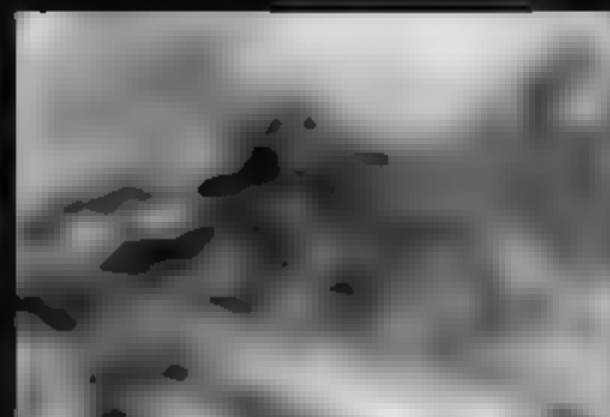
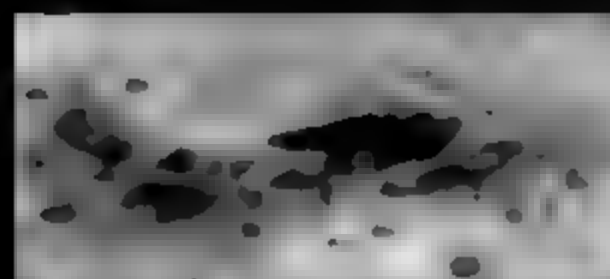
AS10-28-4012

AS11-41-6139





AS11-41-6139

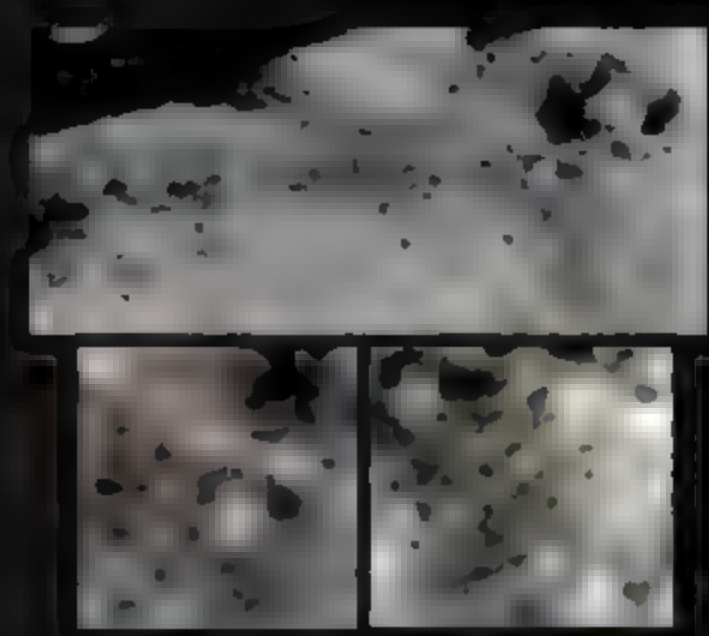
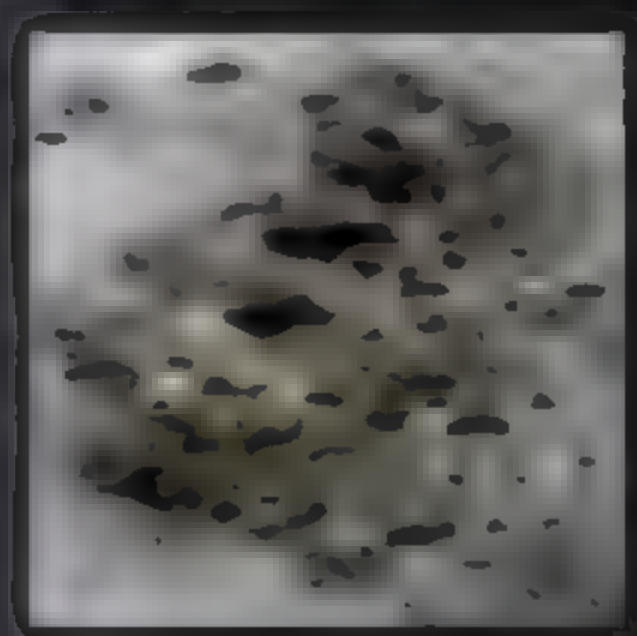
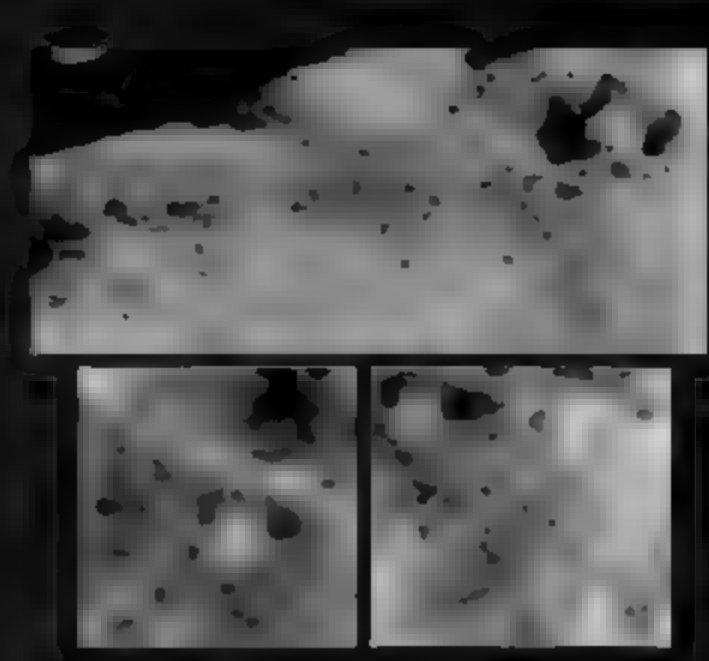
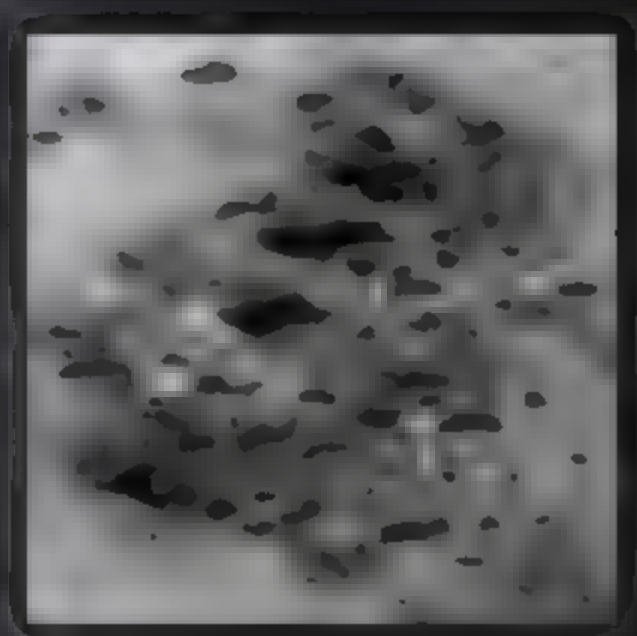


AS11-41-6139E

AS11-41-6139F

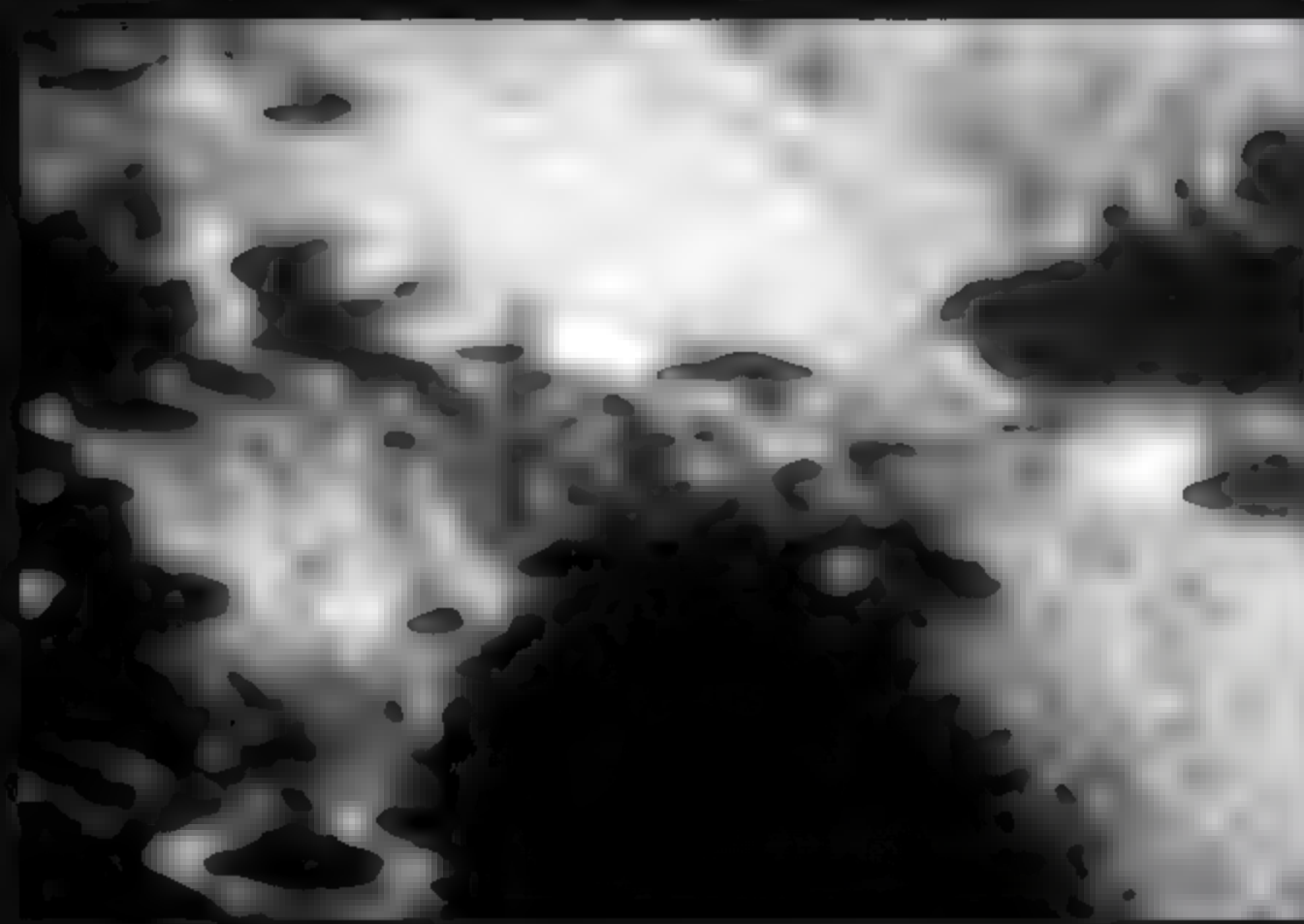
AS11-41-6139G



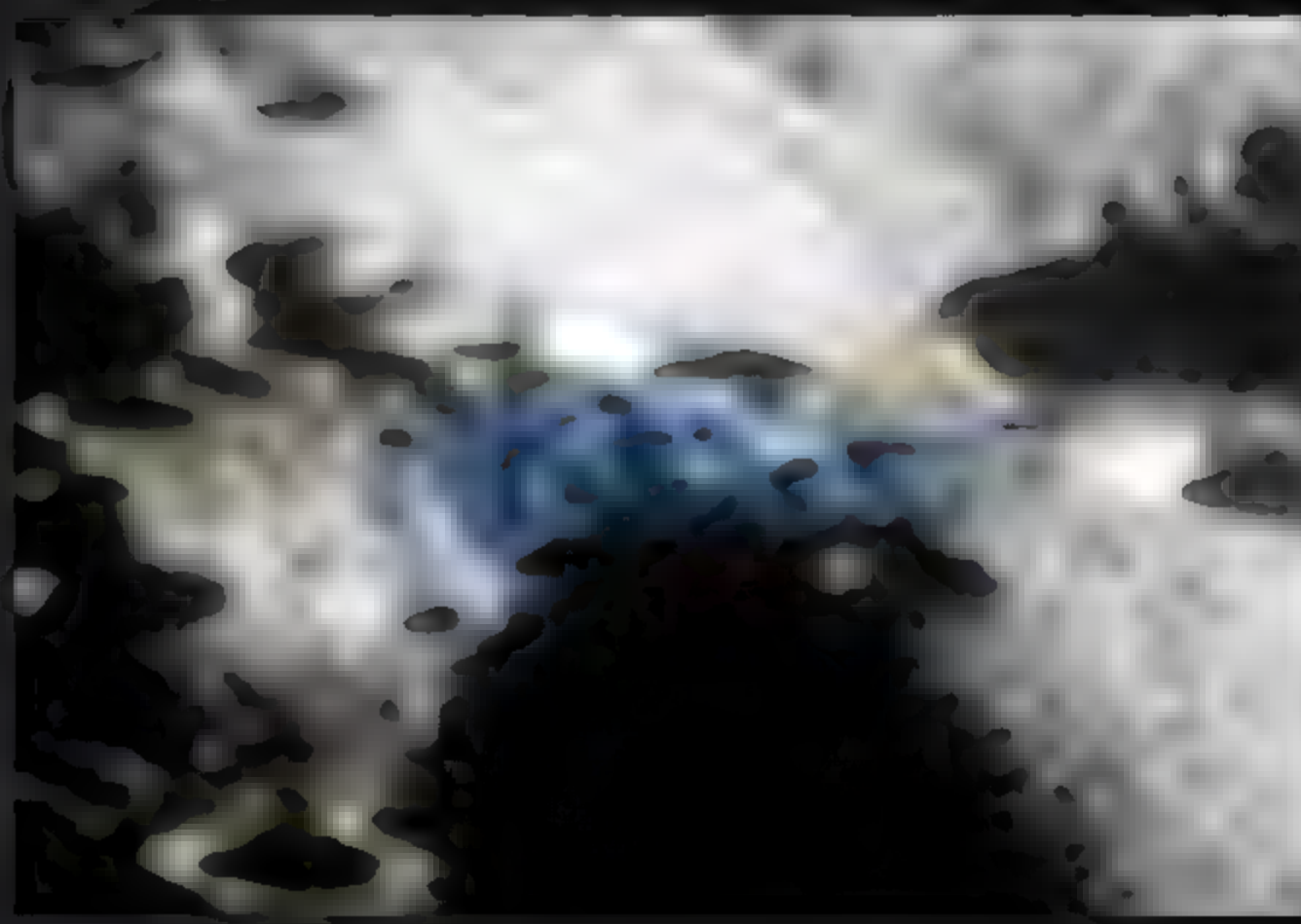


ASAP

AS11-41-6139

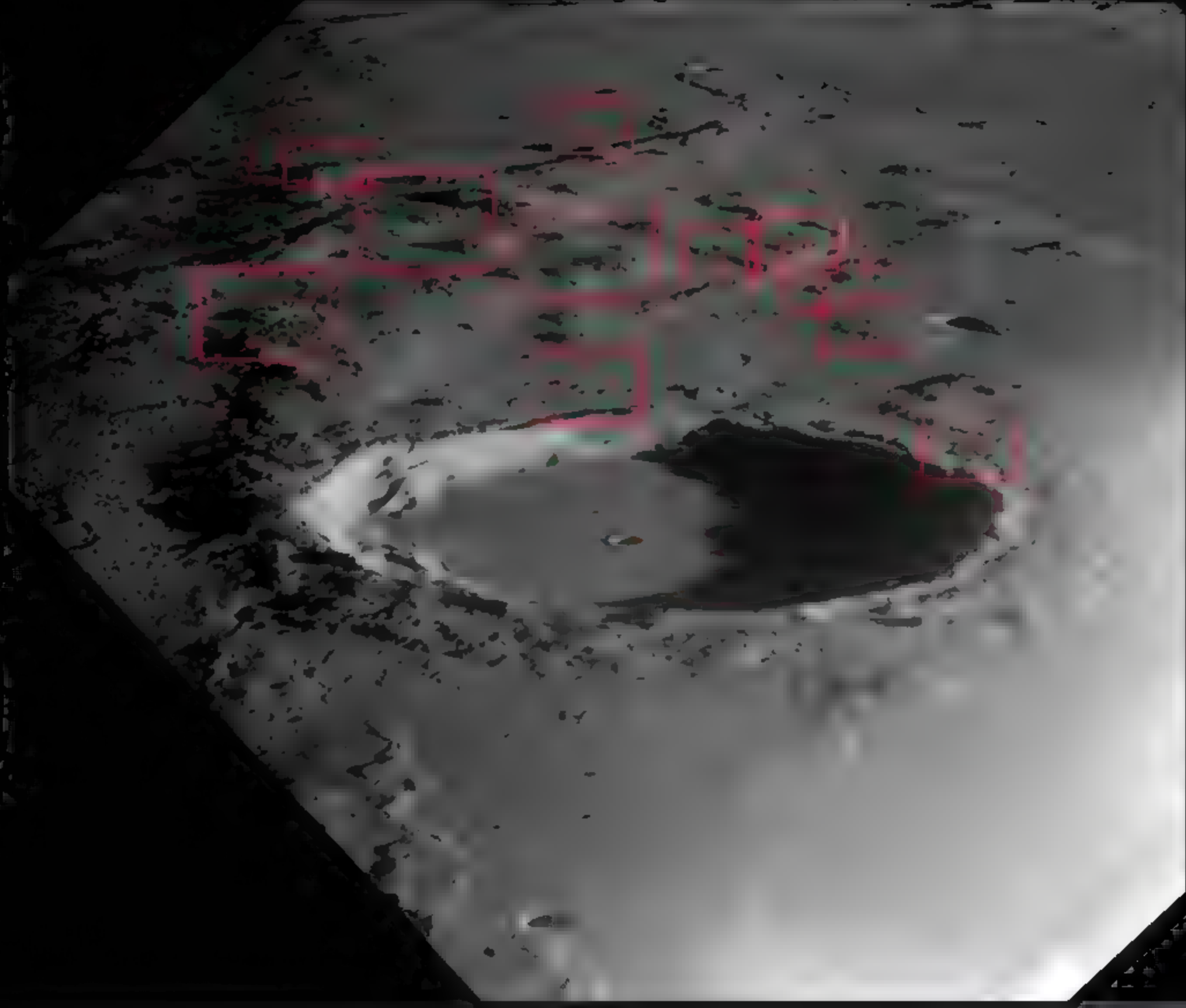


5/15/21

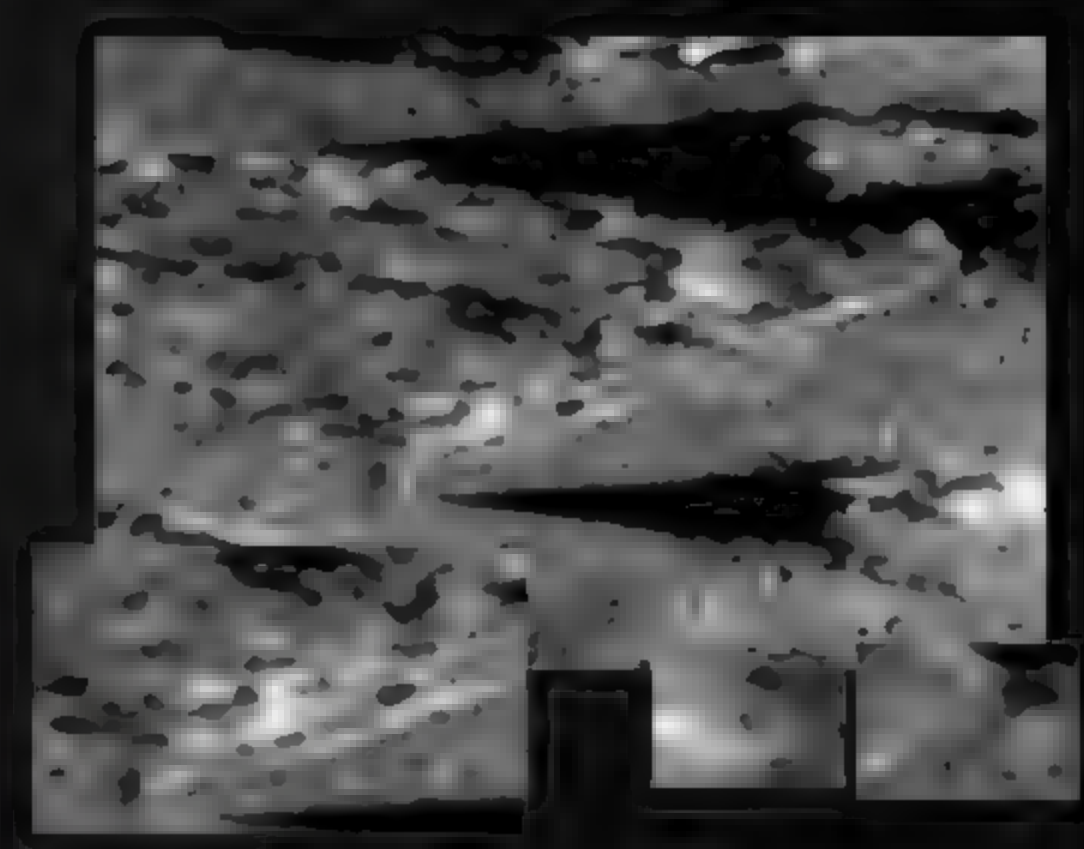
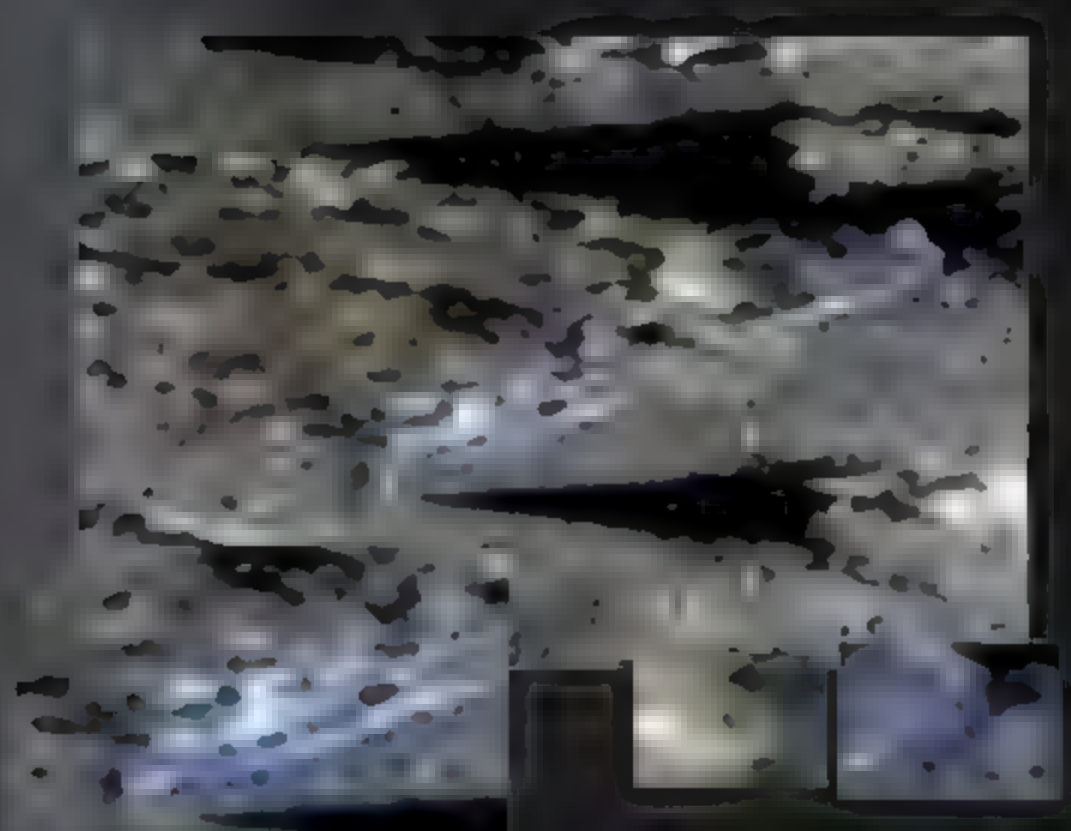


11/15/51

AS12-52-7757

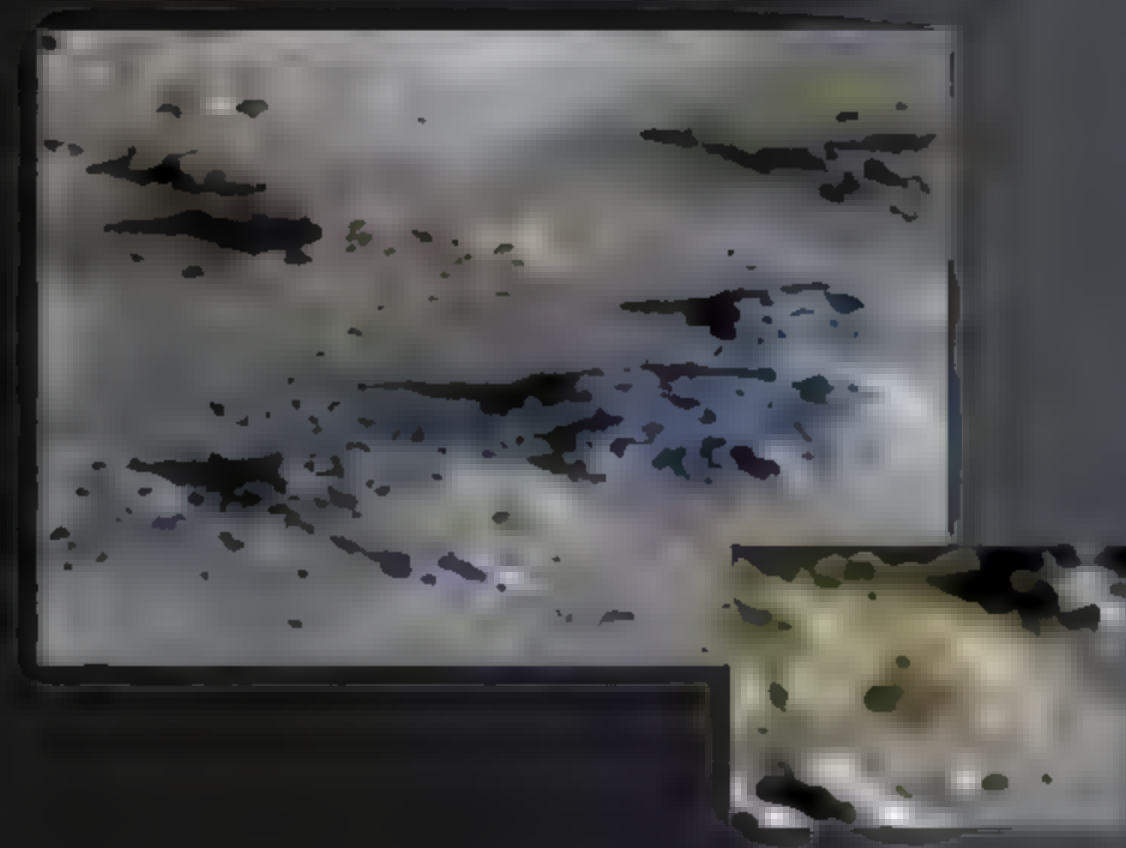
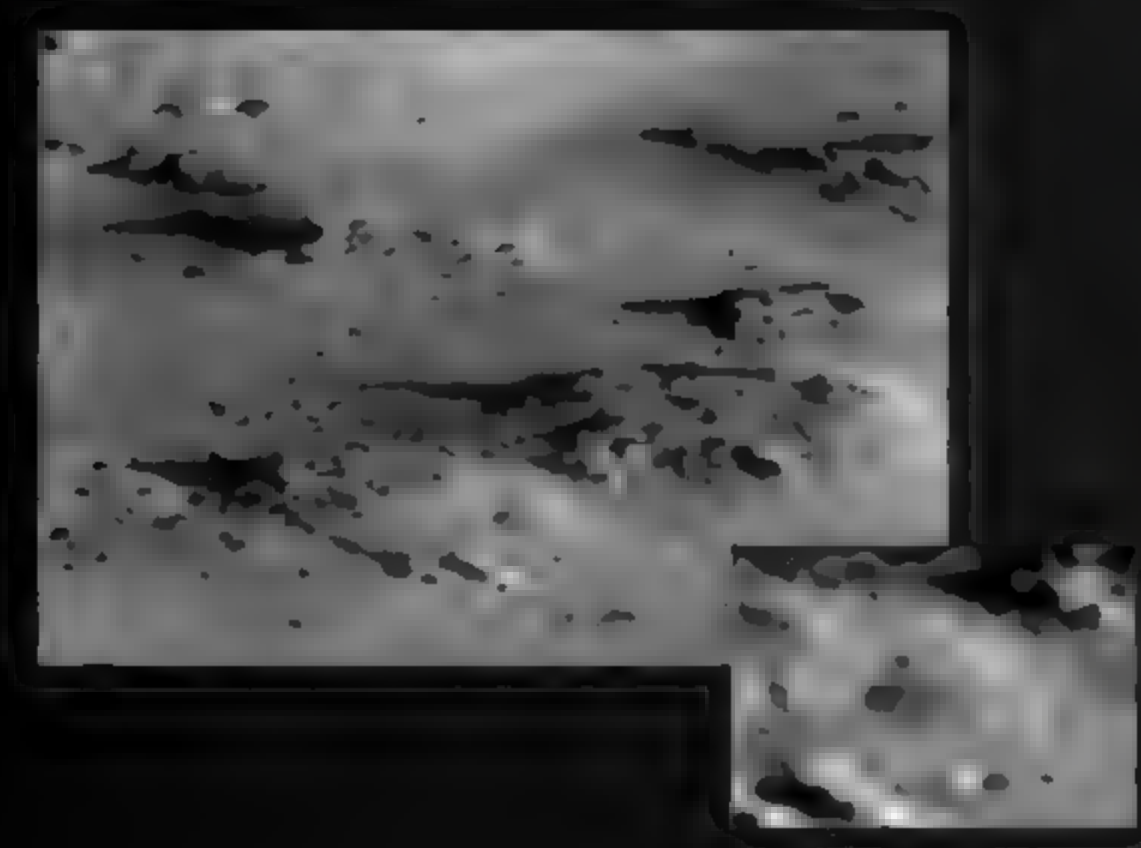




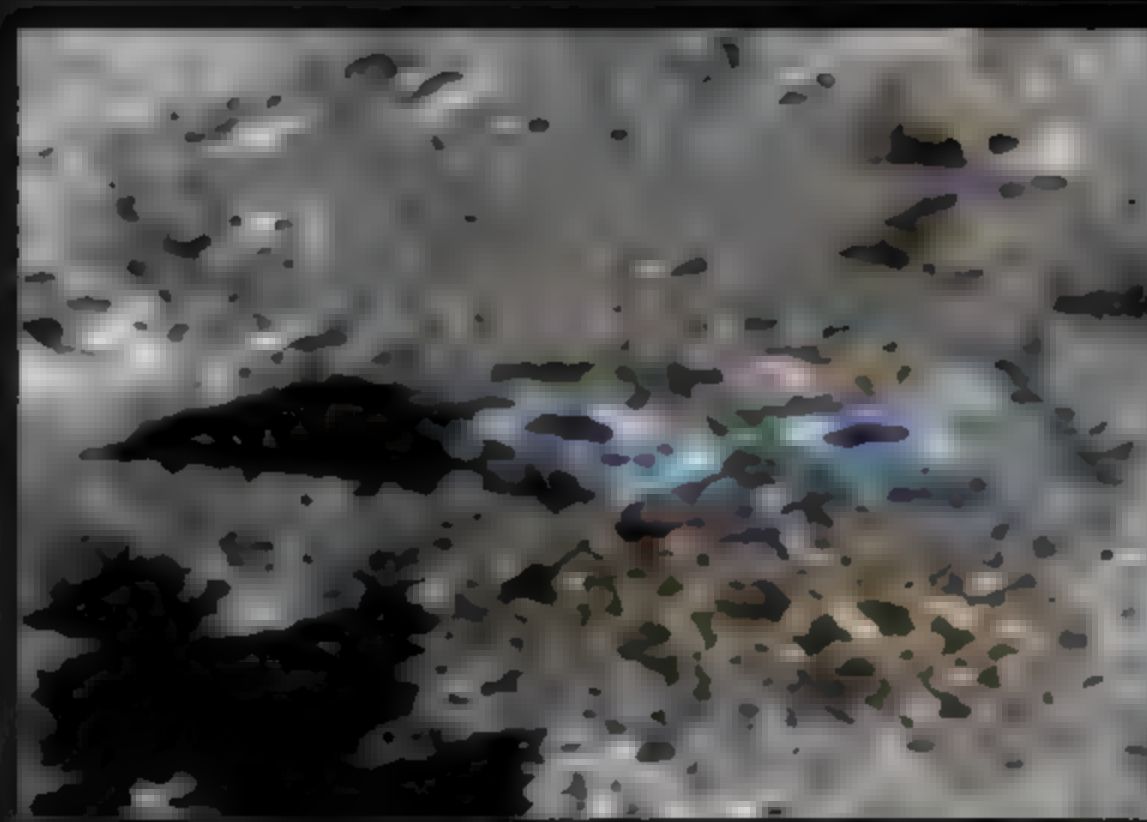
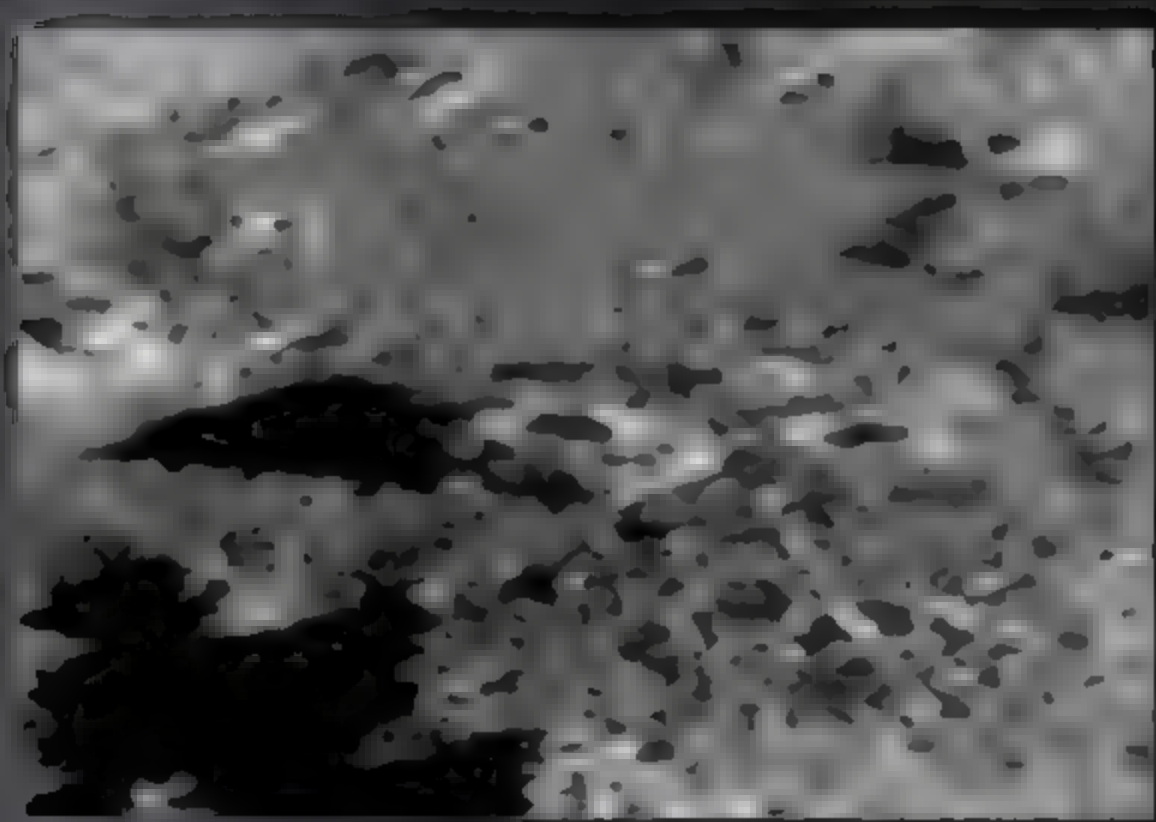


100x20

AS12-52-7757

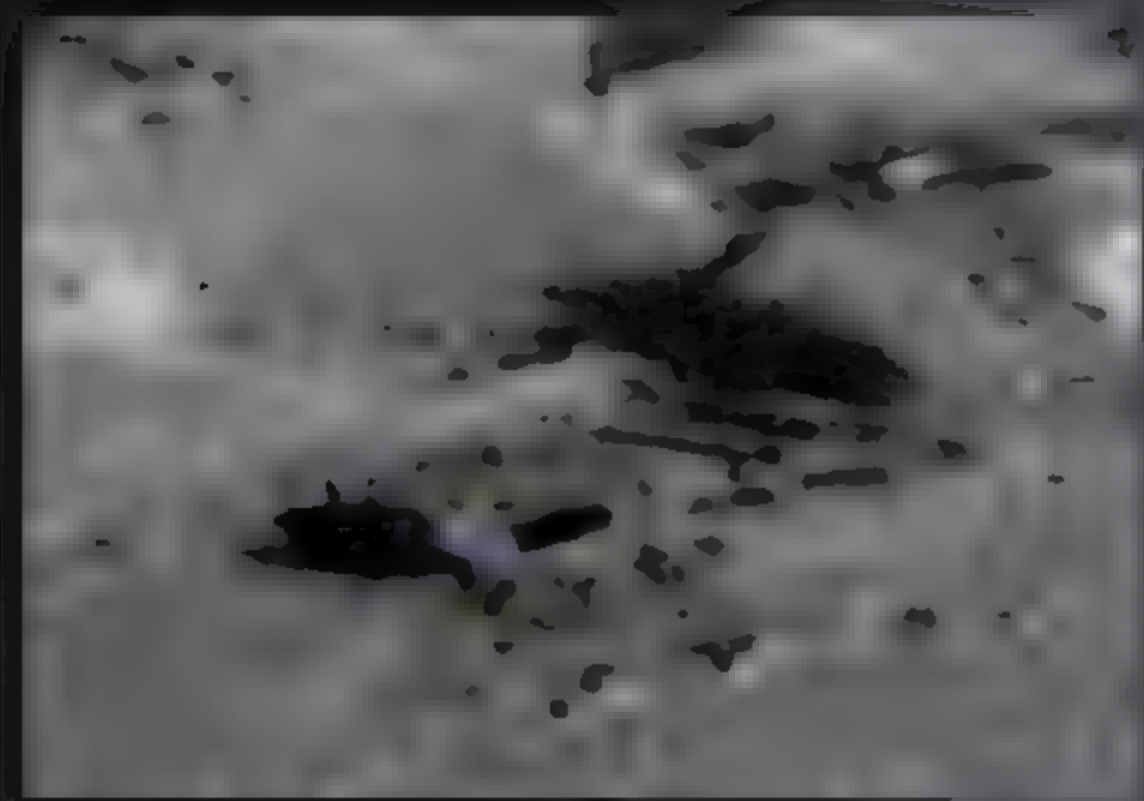
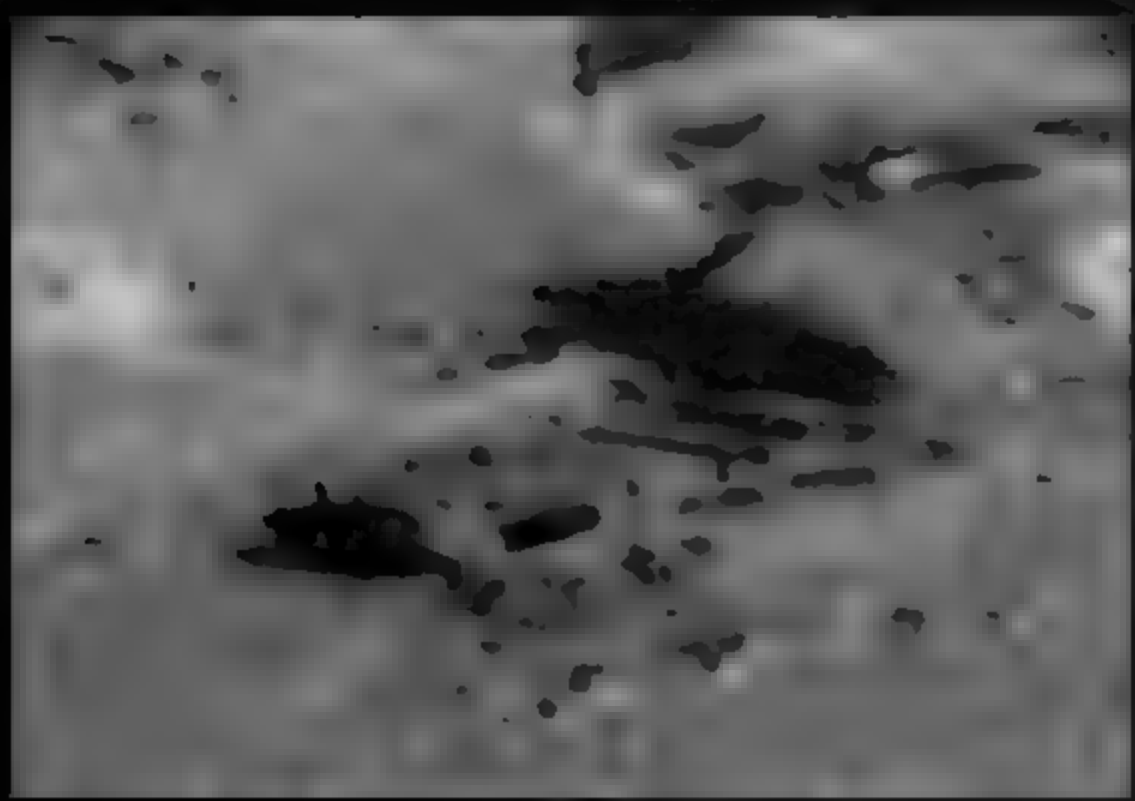


AS12-52-7757



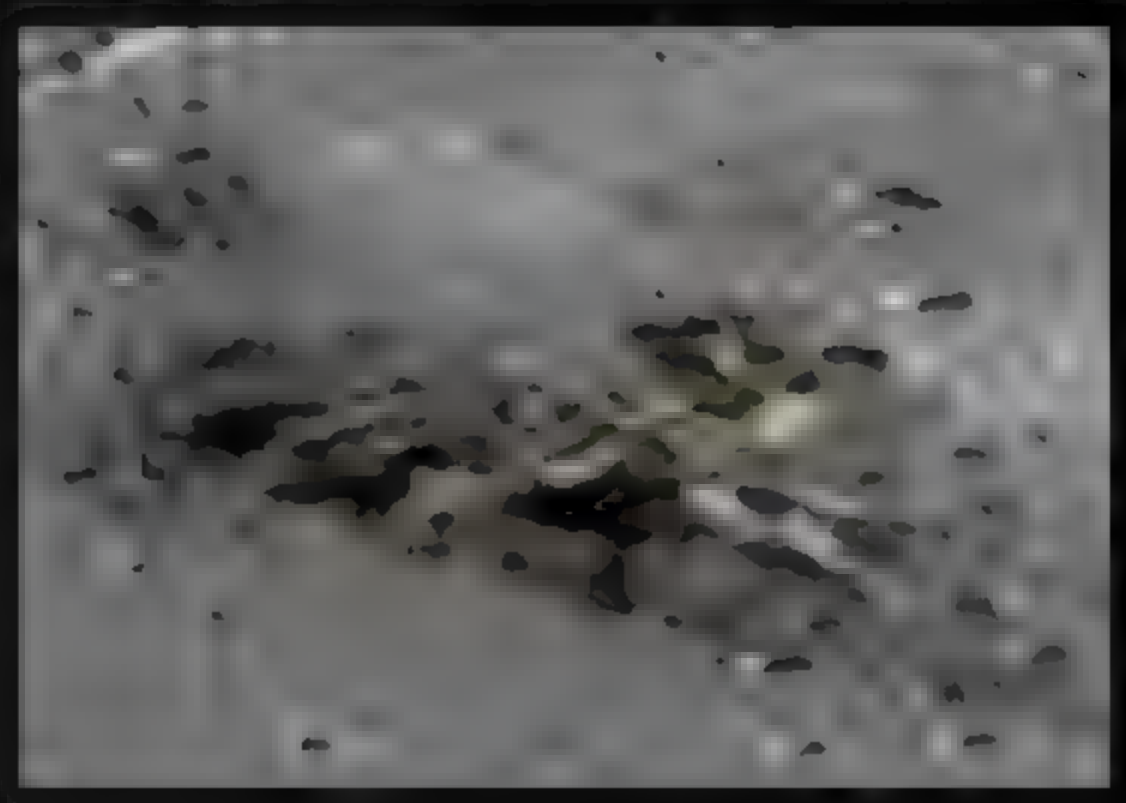
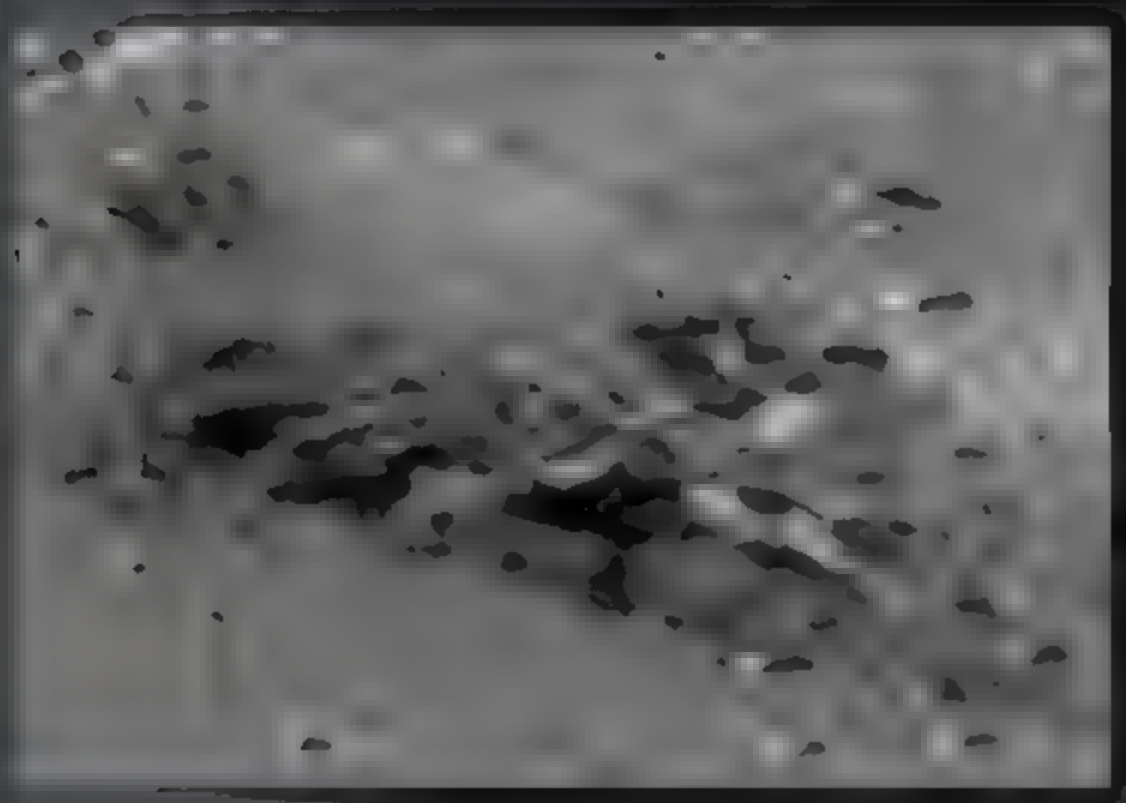
12/20/08

AS12-52-7757



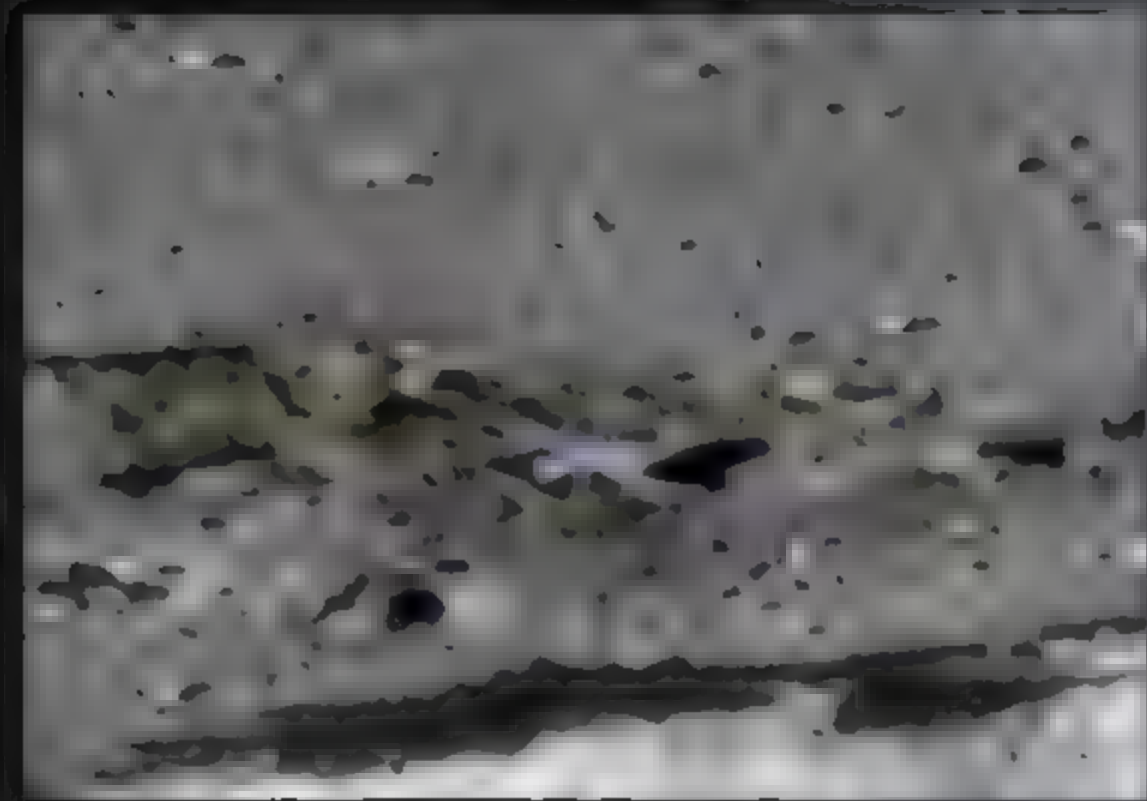
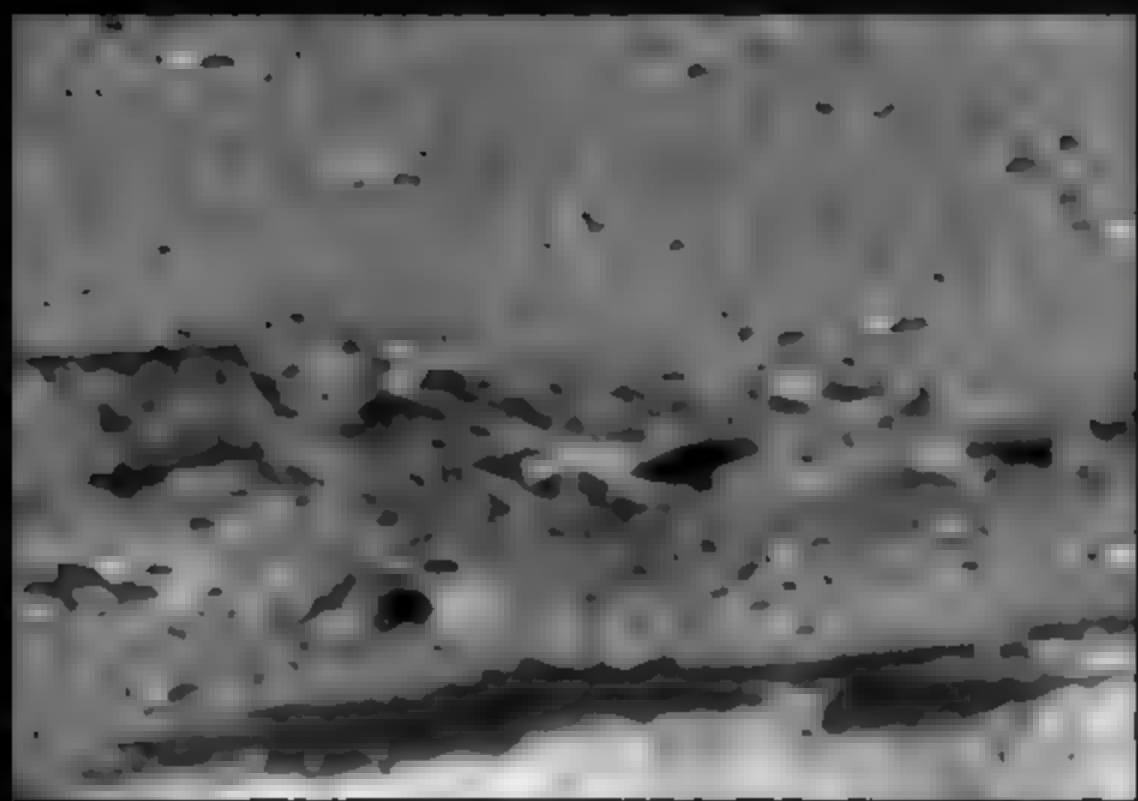
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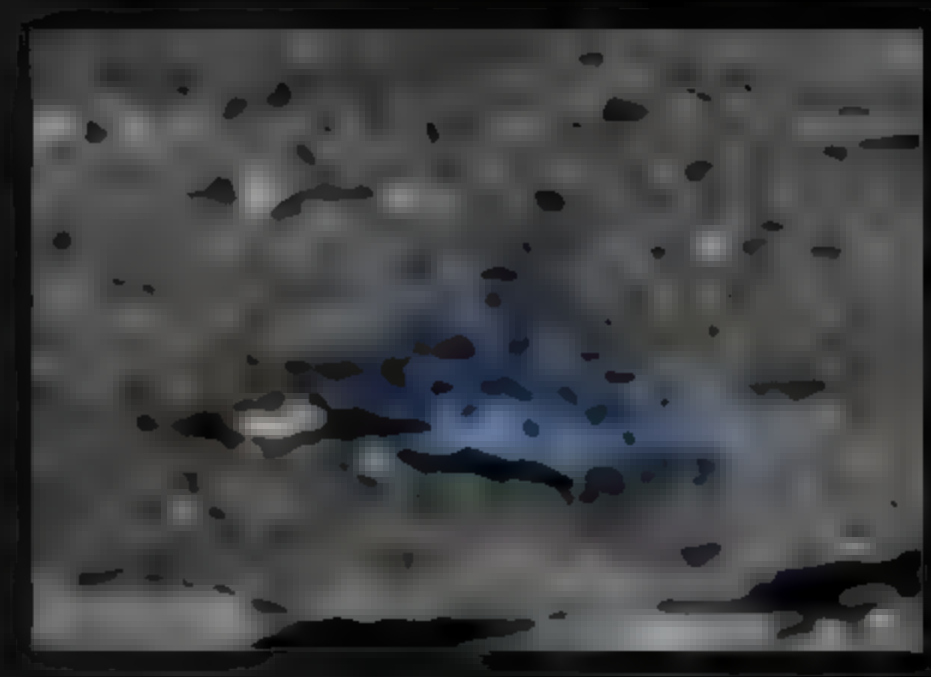
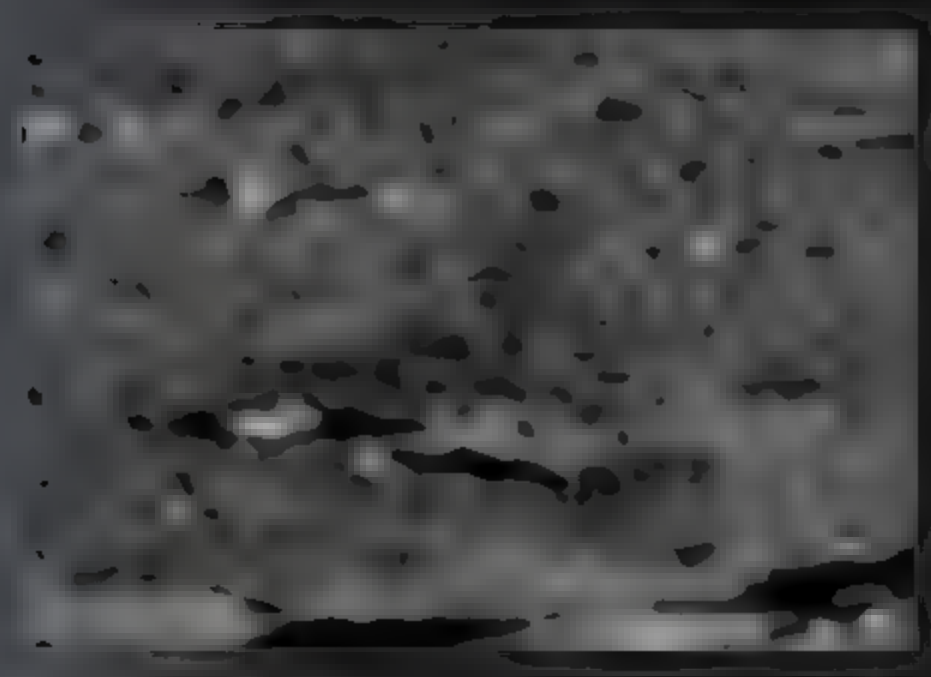


AS1252-757

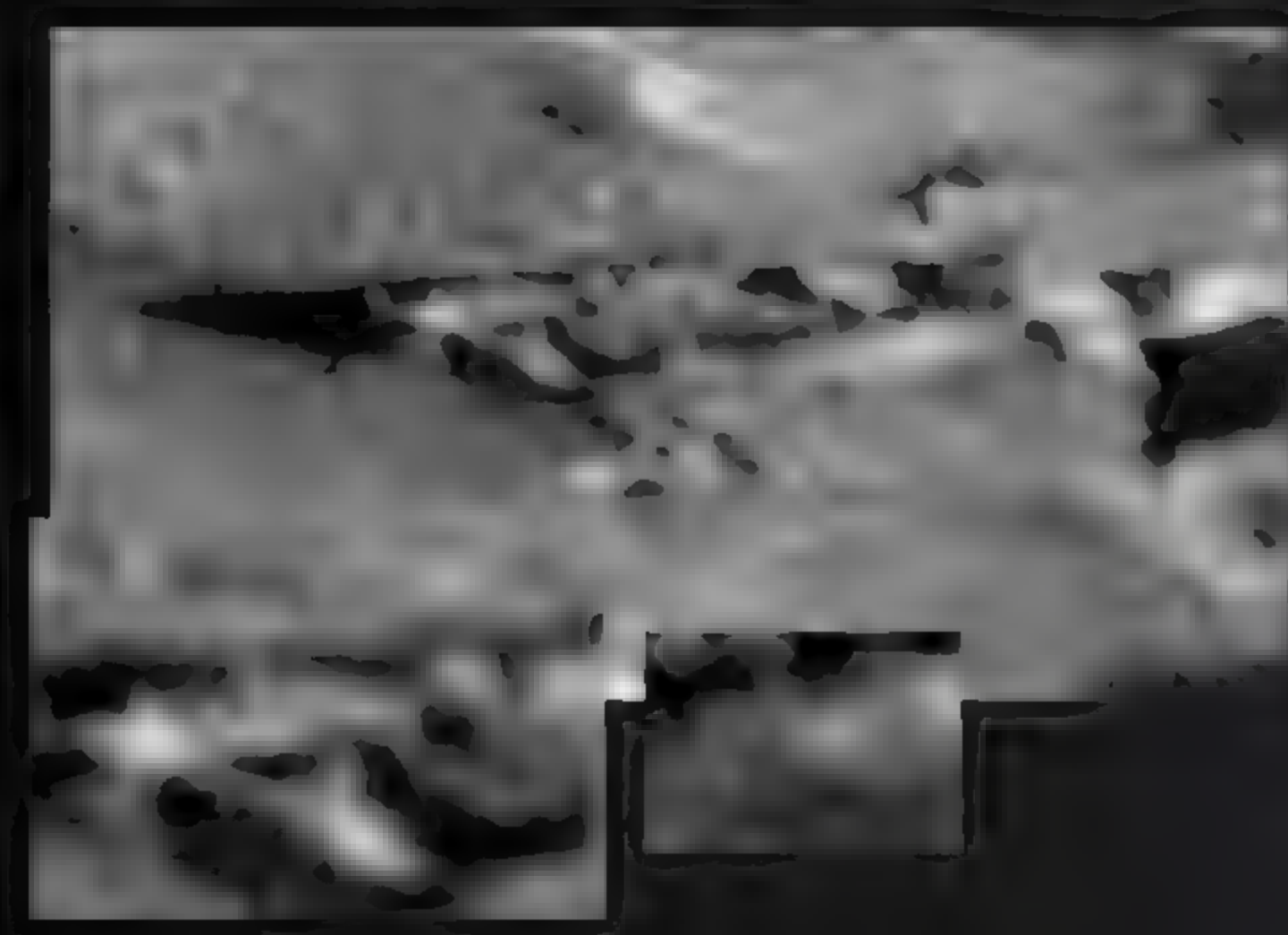
AS12-52-7757



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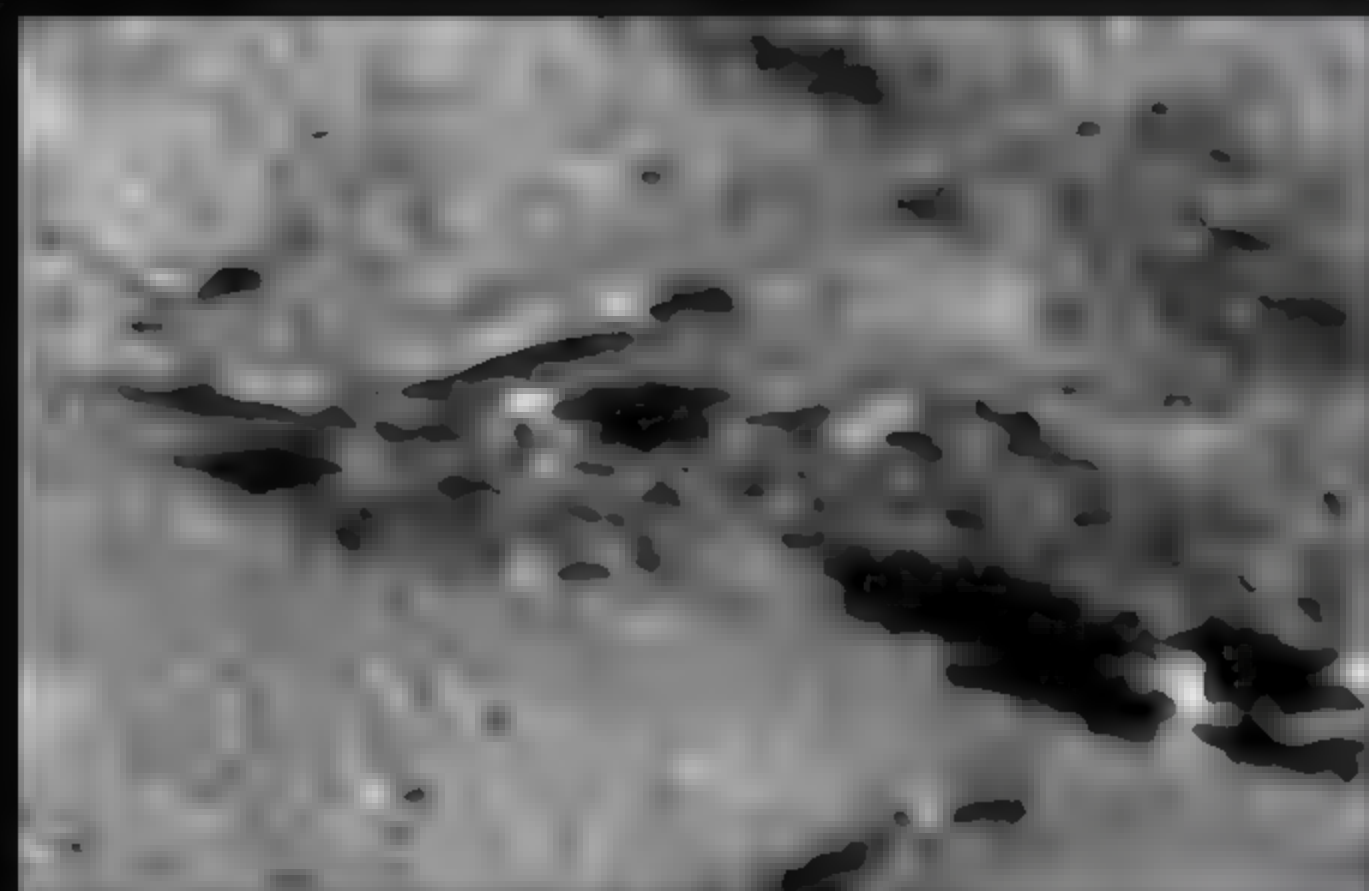
12/2/50



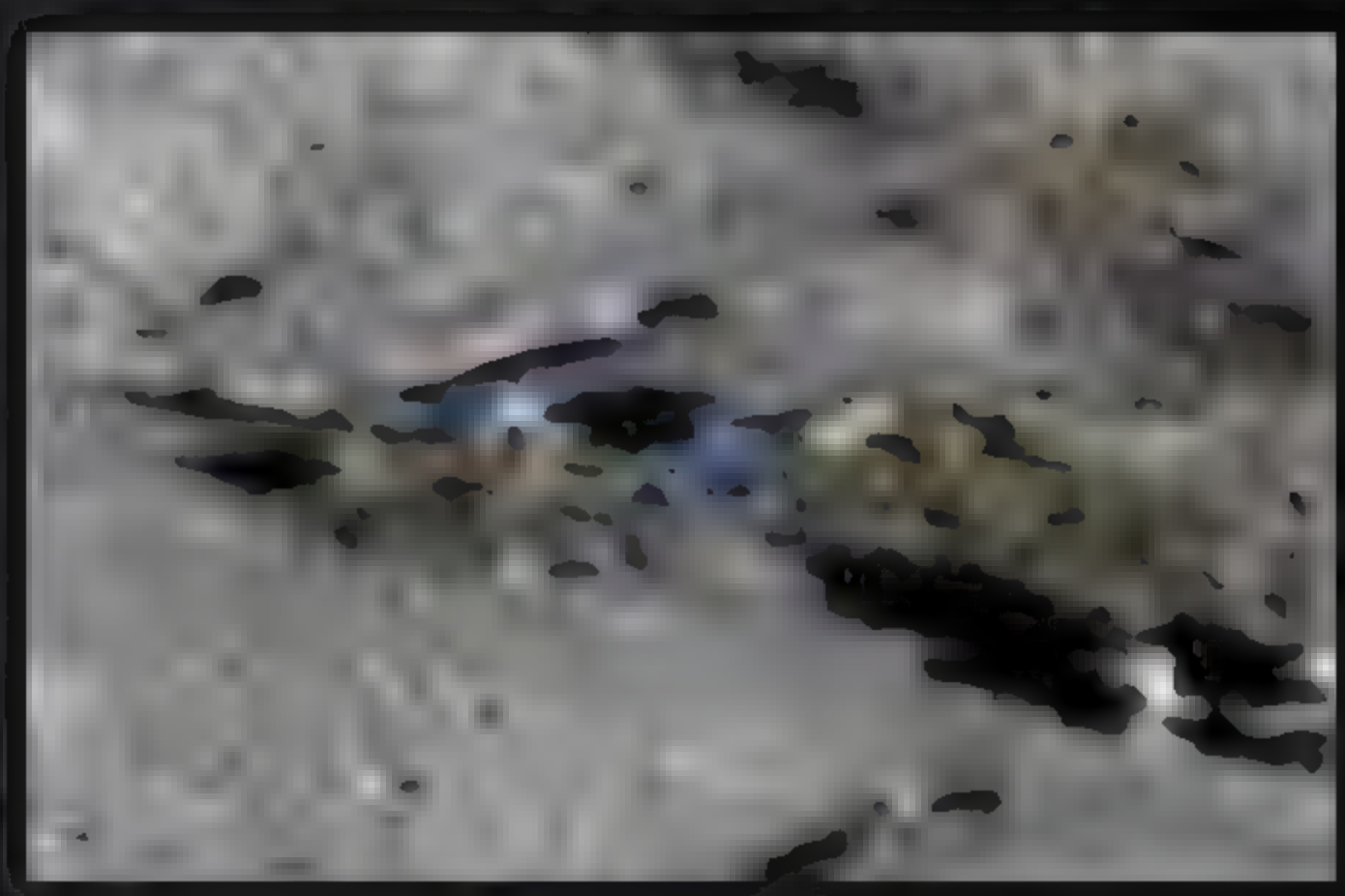


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AS12-52-7757



100293

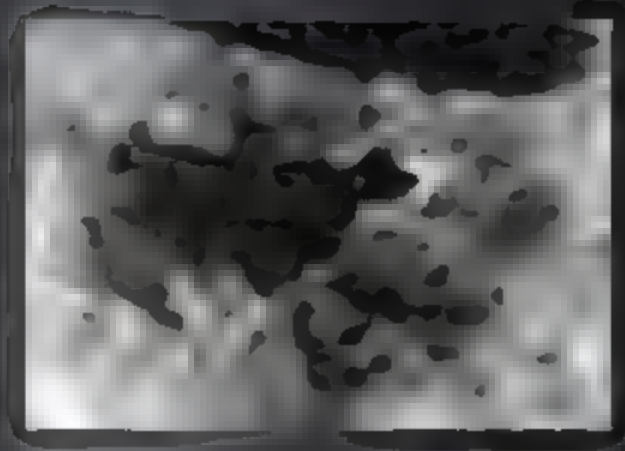


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AS15-88-12002



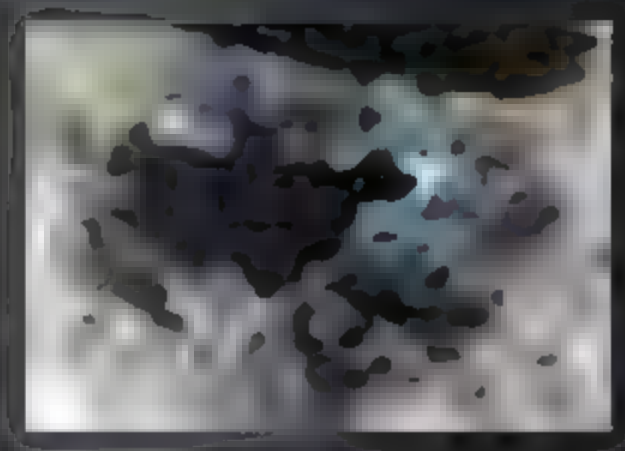




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AS15-88-12002-02

AS15-88-12002-03

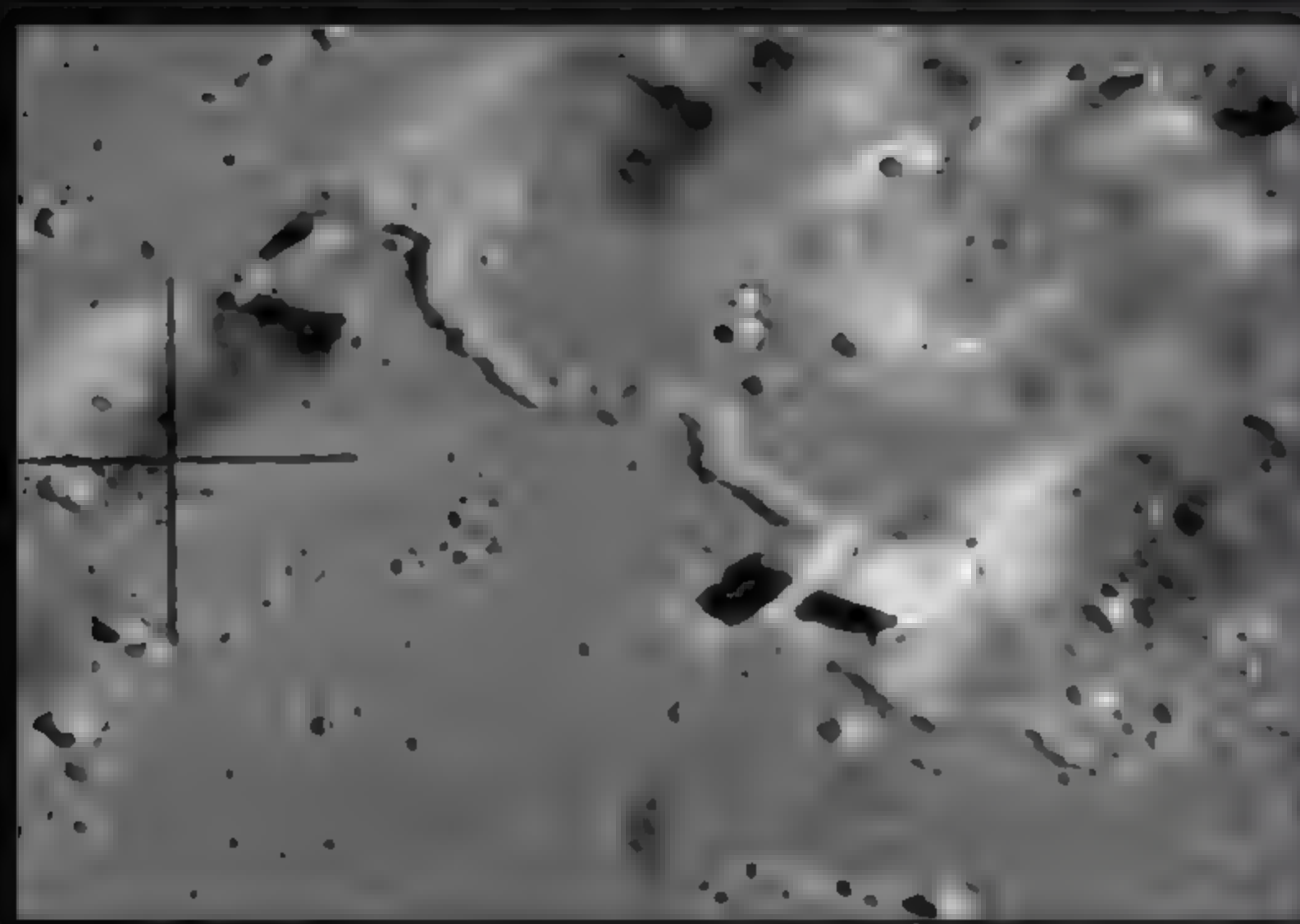


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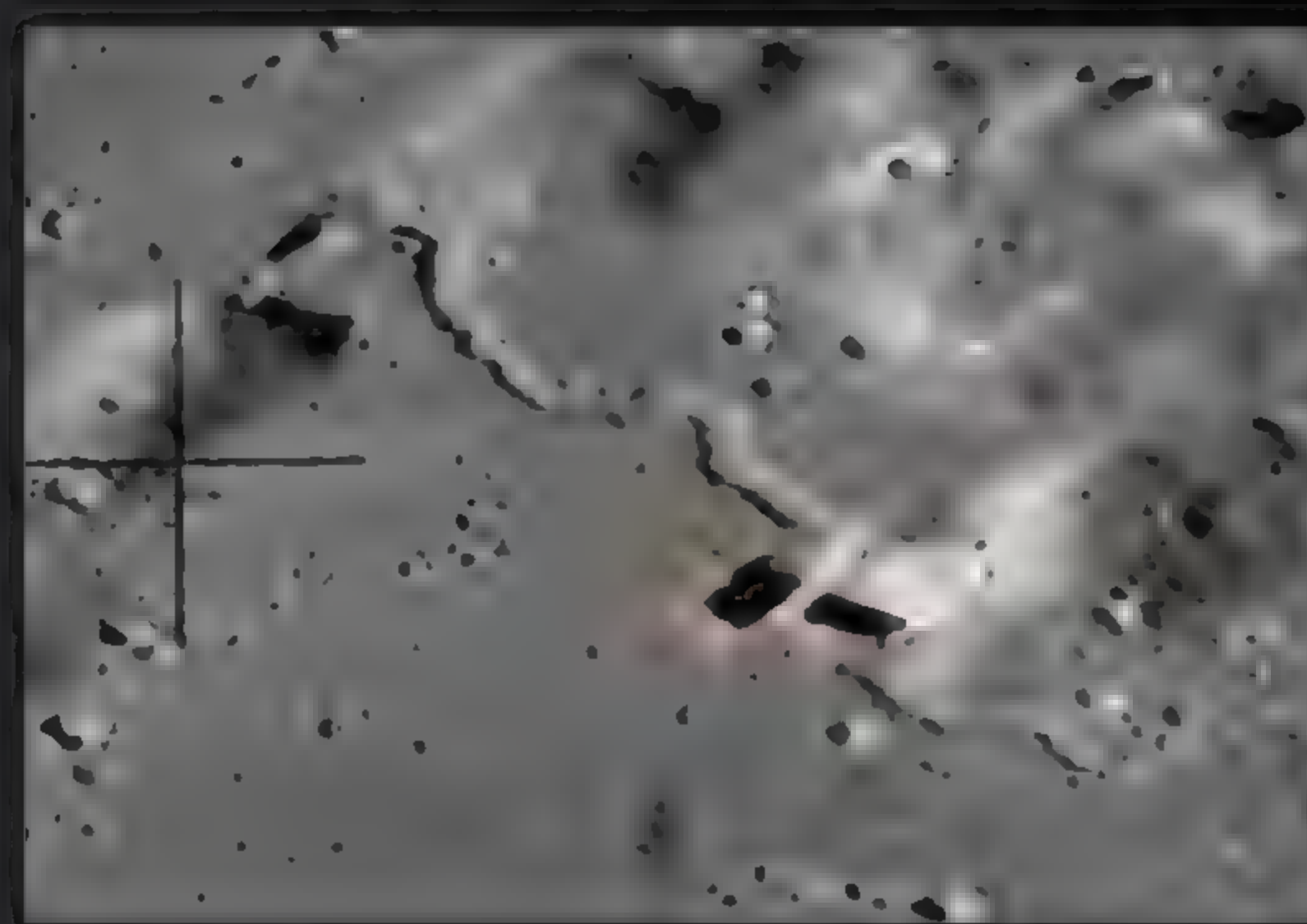
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AS15-88-12002-06

AS15-88-12002



AS15-88-12002

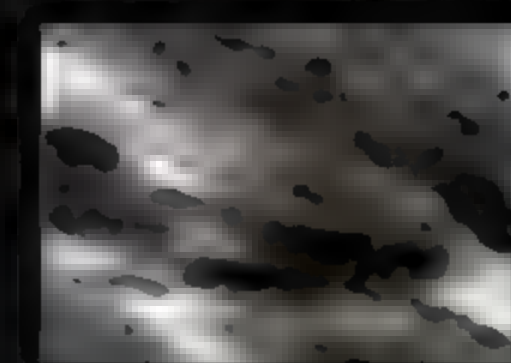
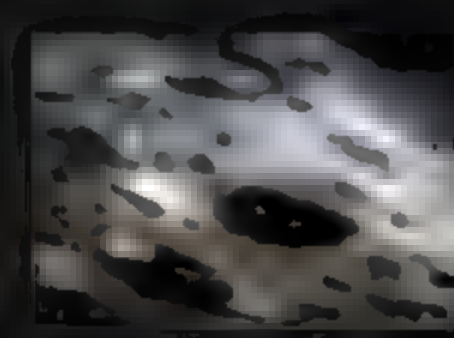
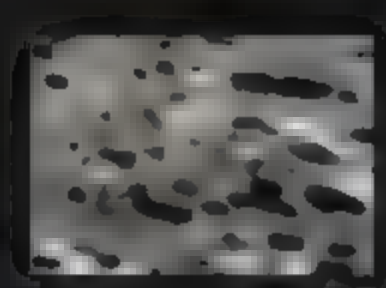
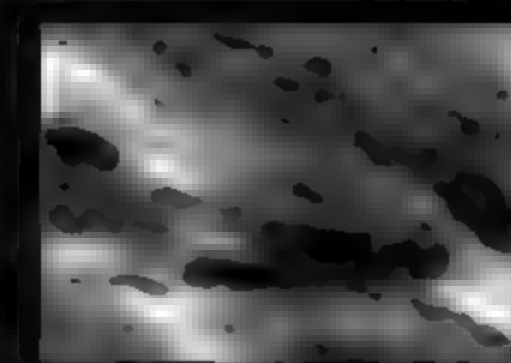
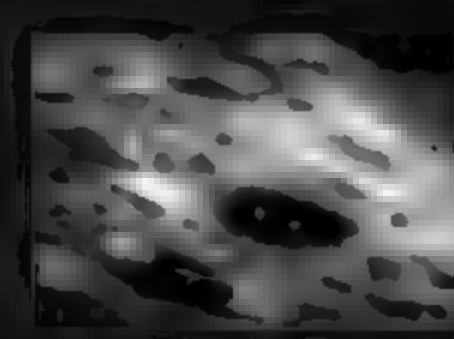
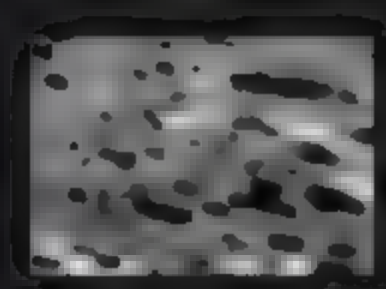
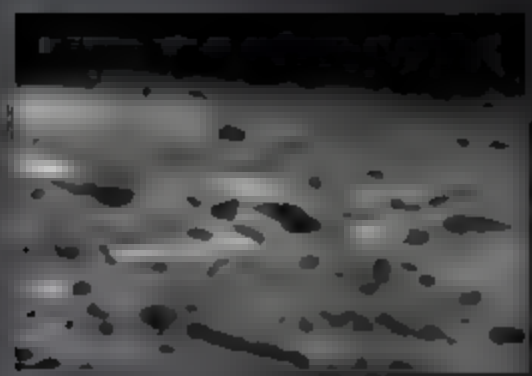


AS15-88-12002

AS15-M-2502





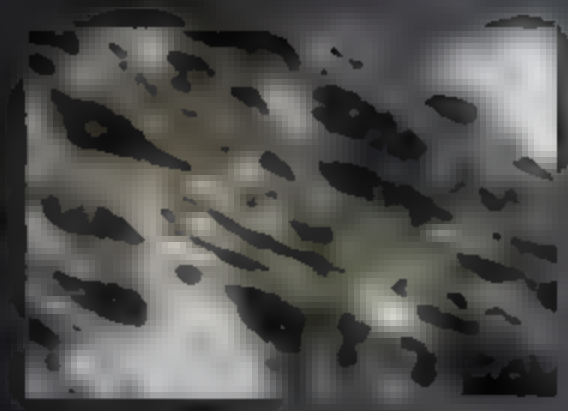
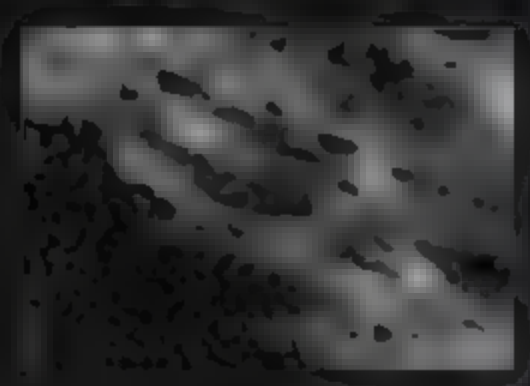
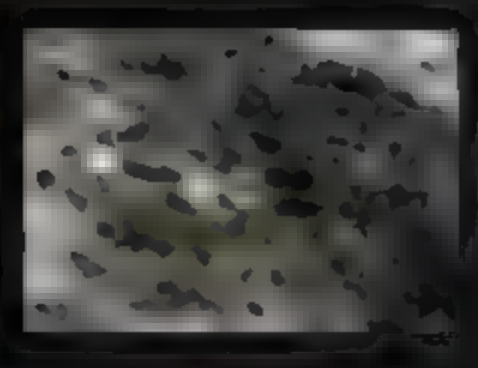
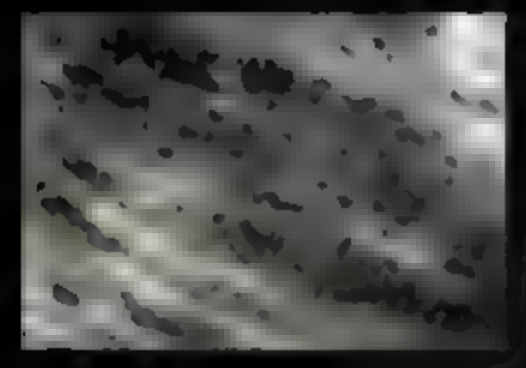
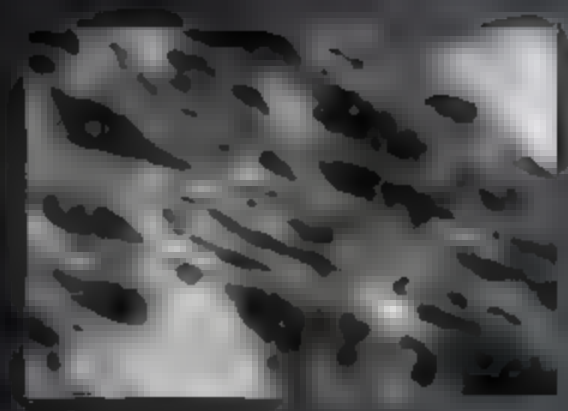
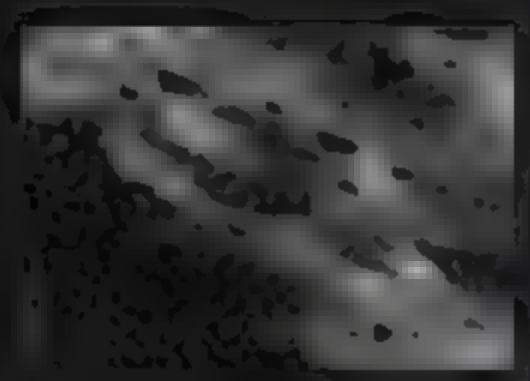
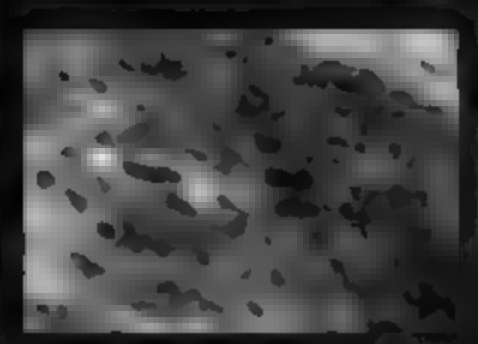
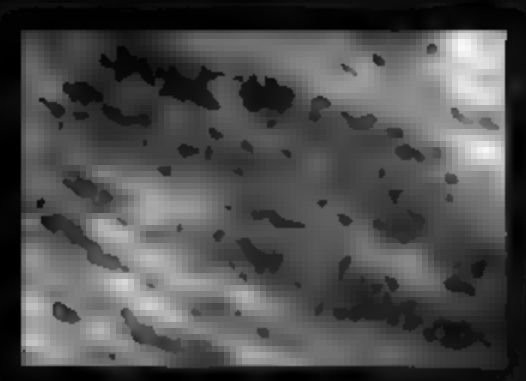


AS15-M-2502-H

AS15-M-2502-I

AS15-M-2502-J

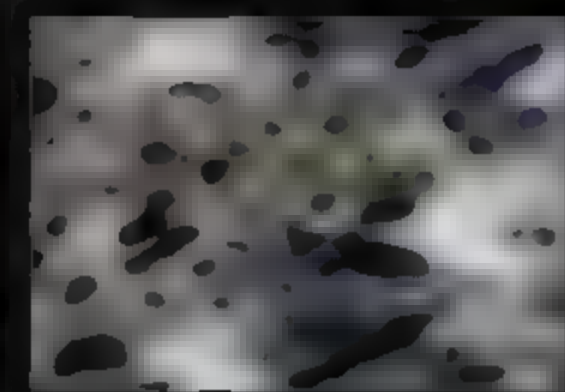
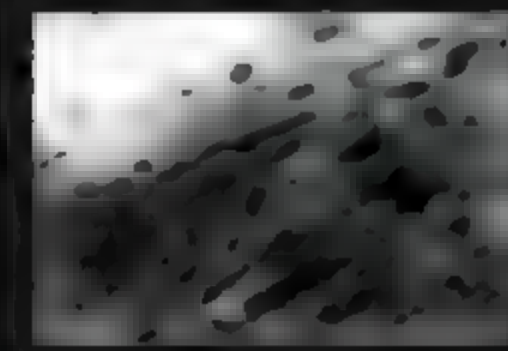
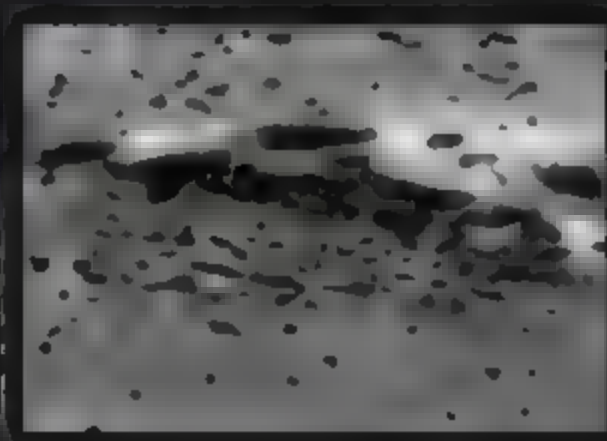
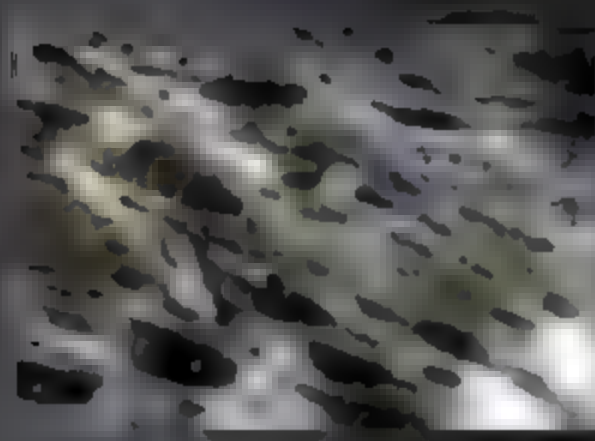
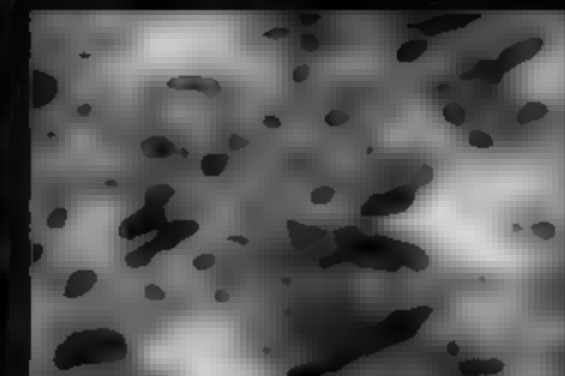
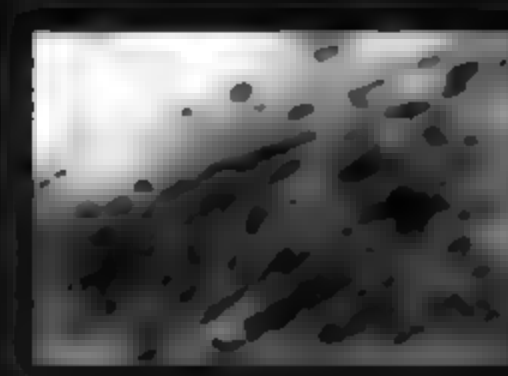
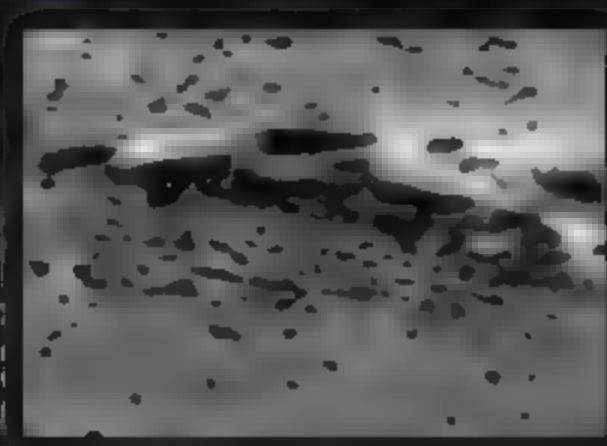
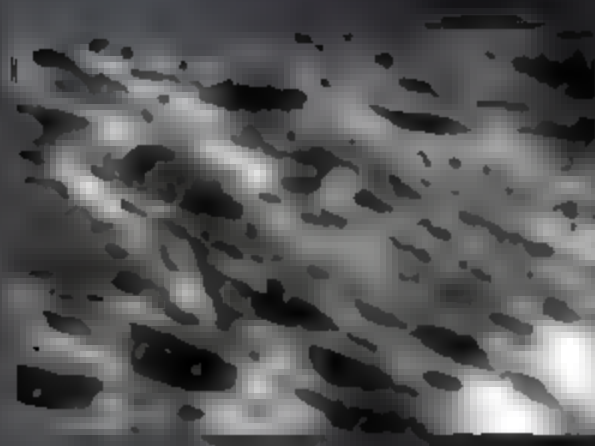
AS15-M-2502



AS15-M-2502-B

AS15-M-2502-C

AS15-M-2502-D

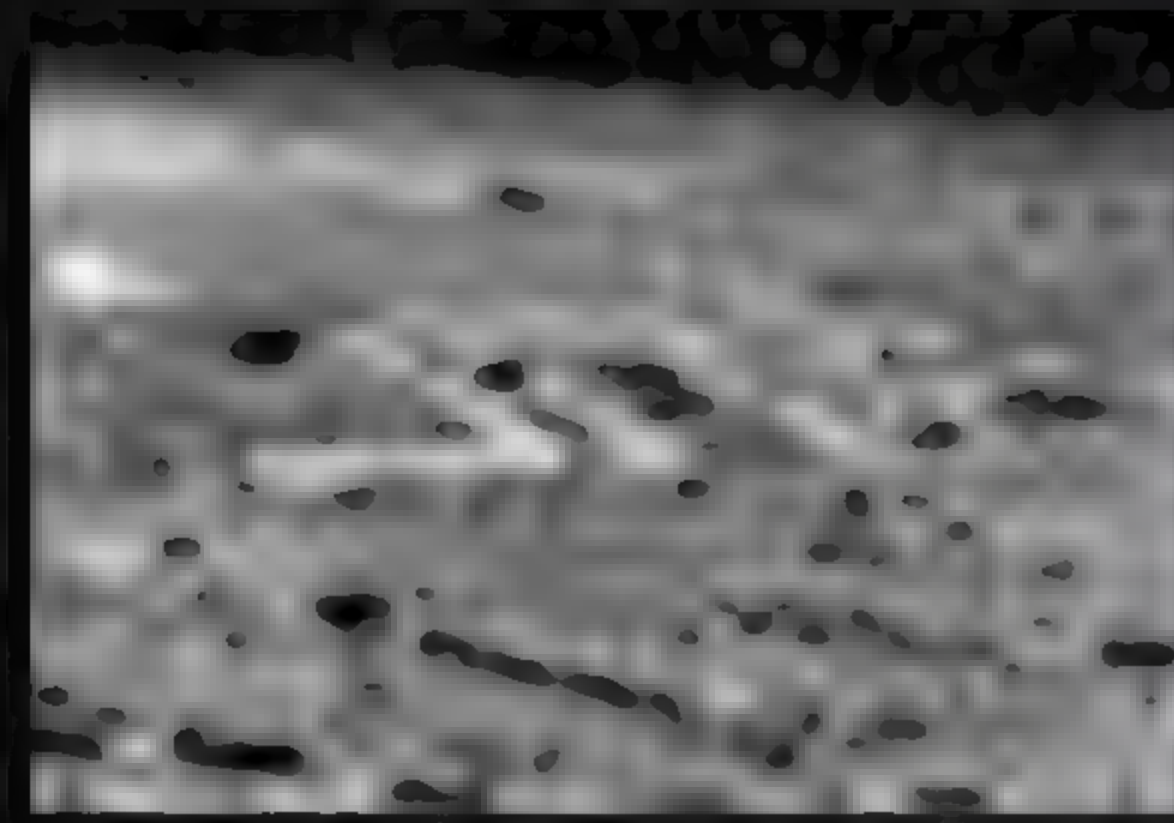


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AS15-M-2502-2

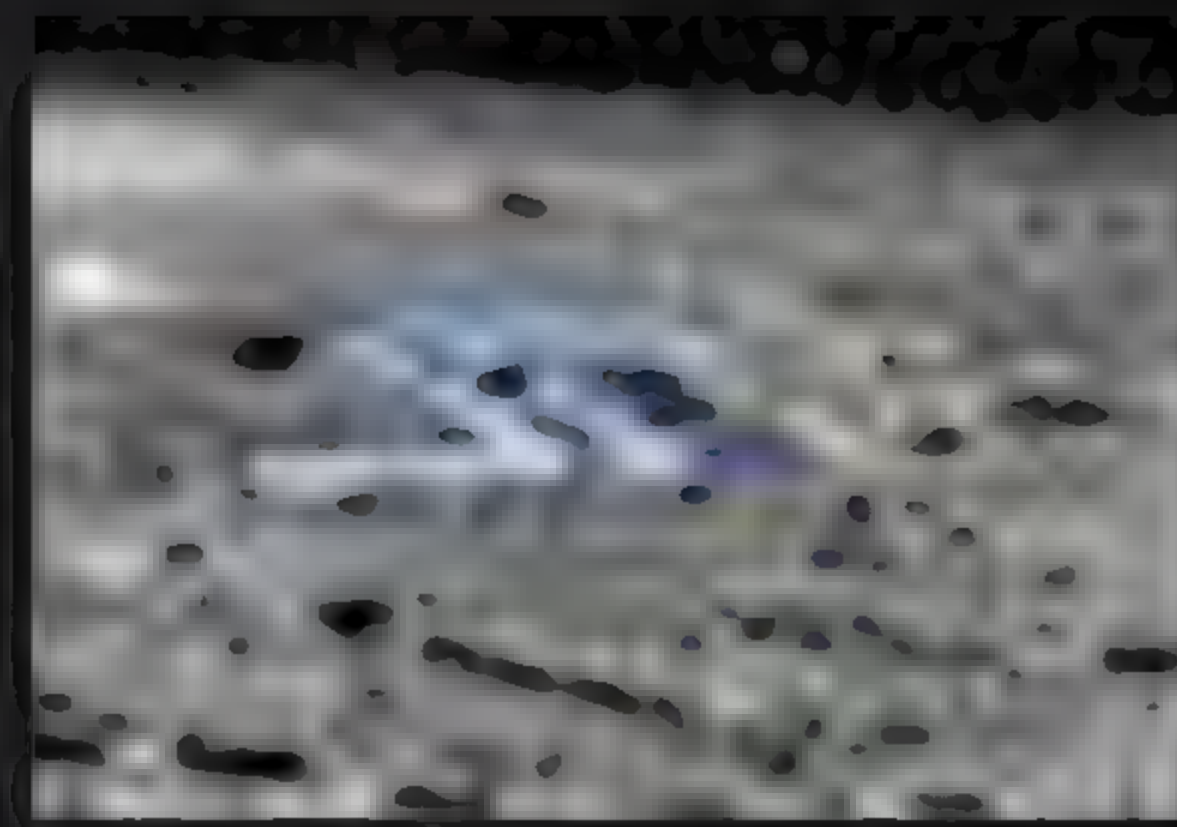
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AS15-M-2502

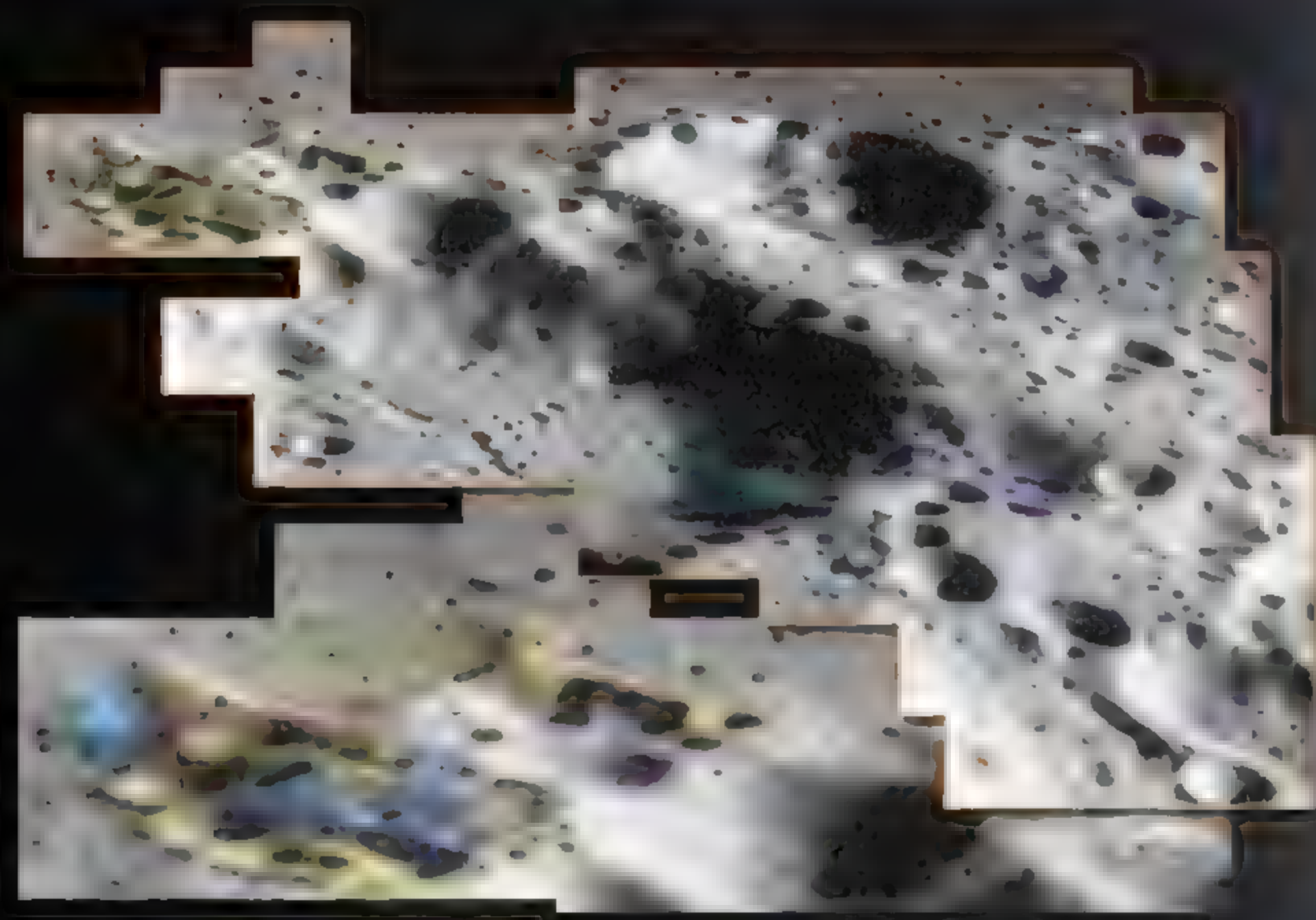


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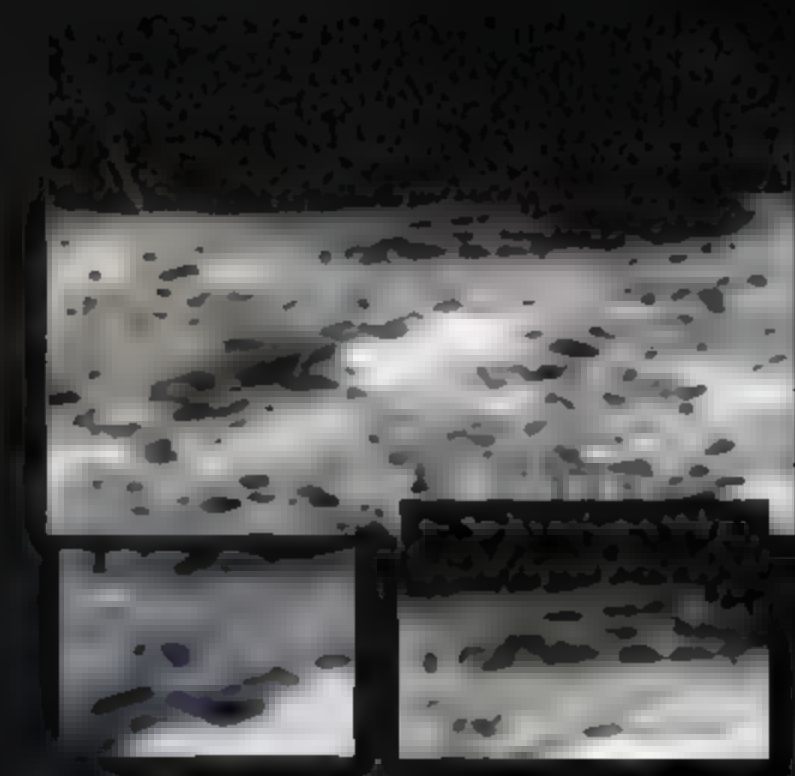
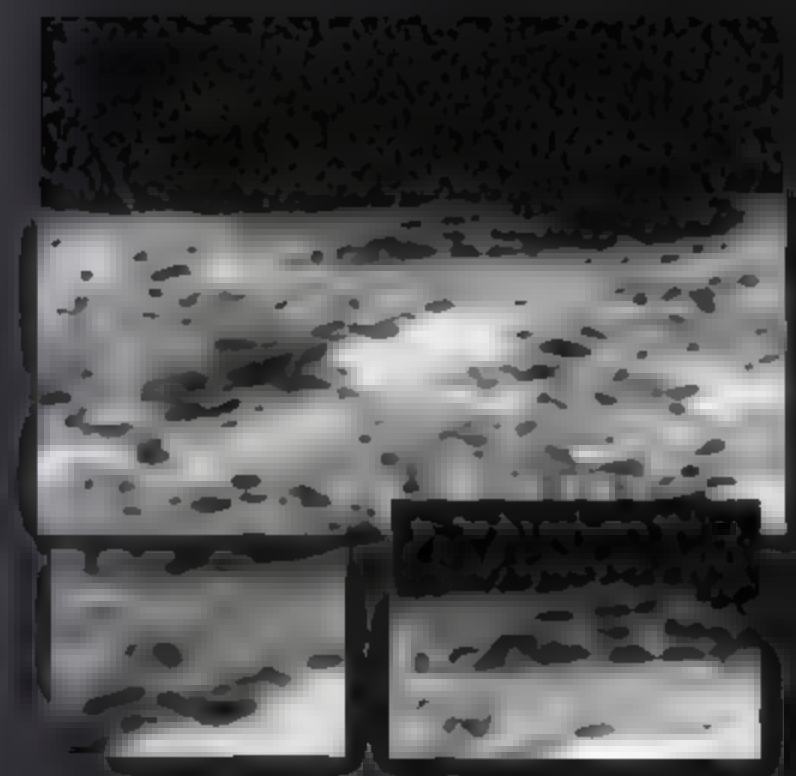




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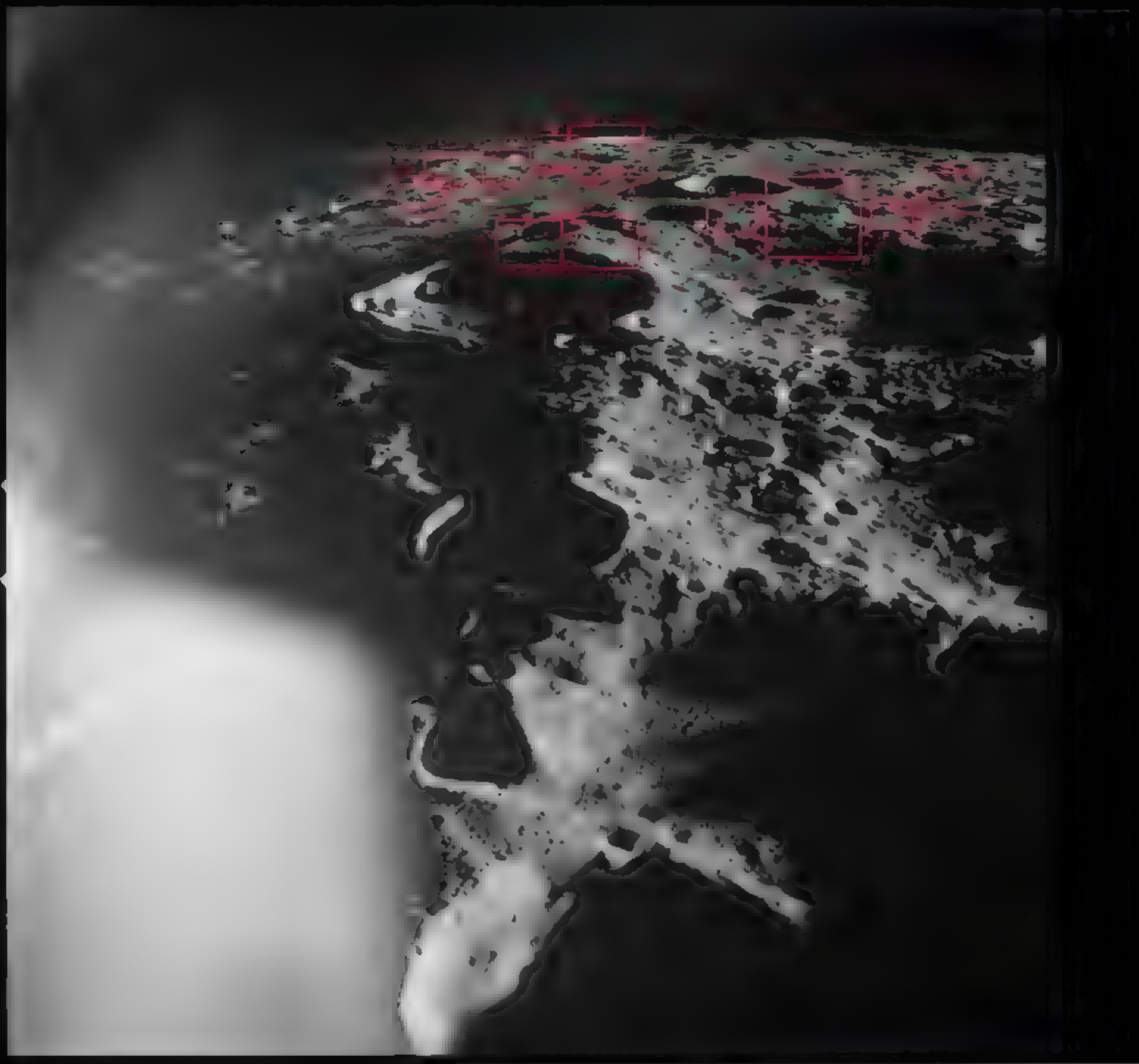


AS15-M-2502



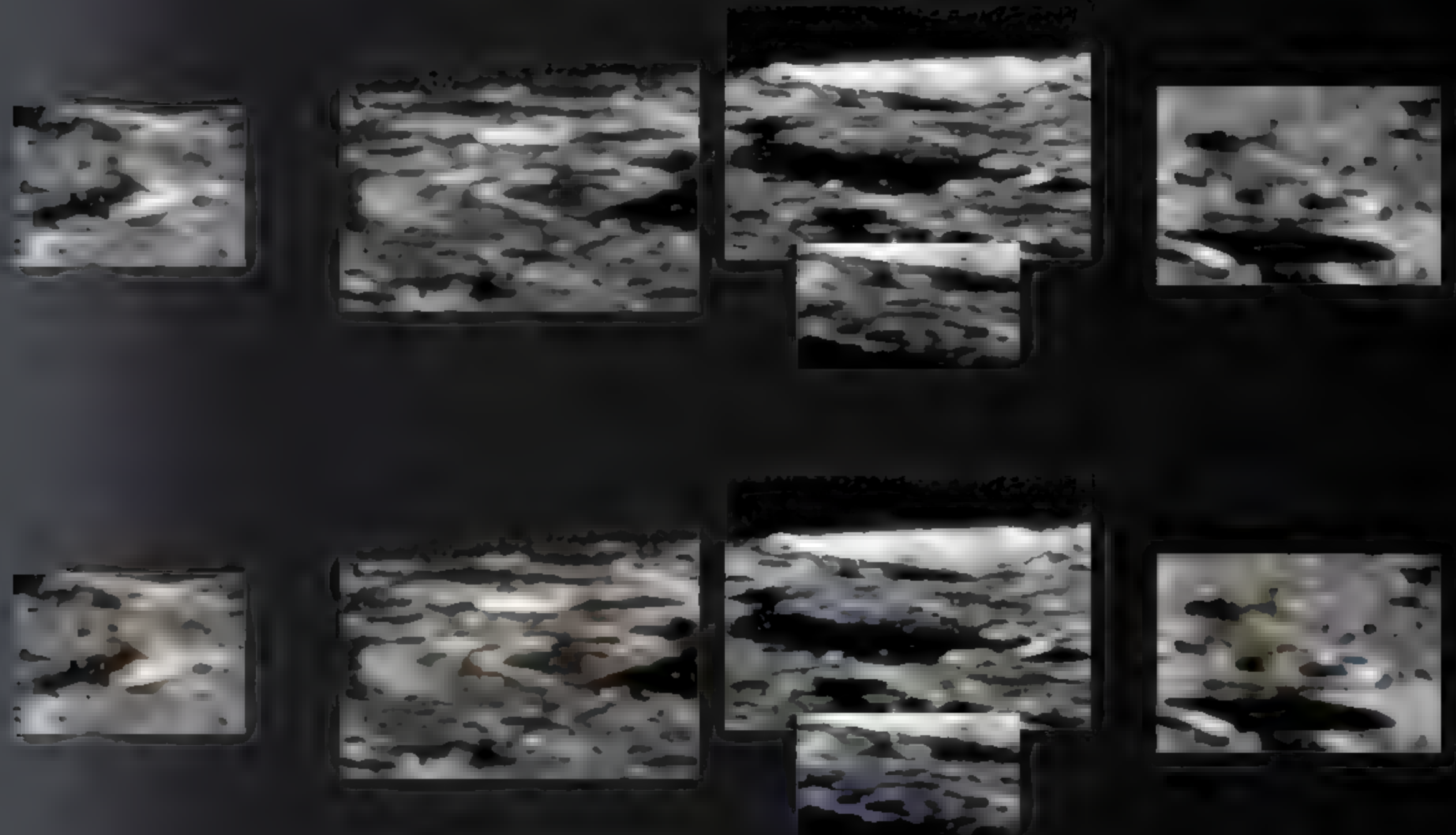
AS 15-M-2502

AS17-150-22942



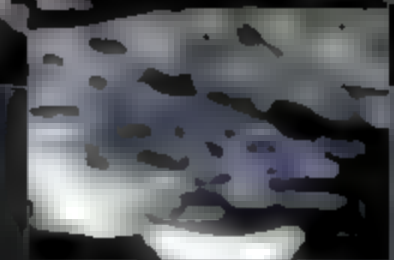
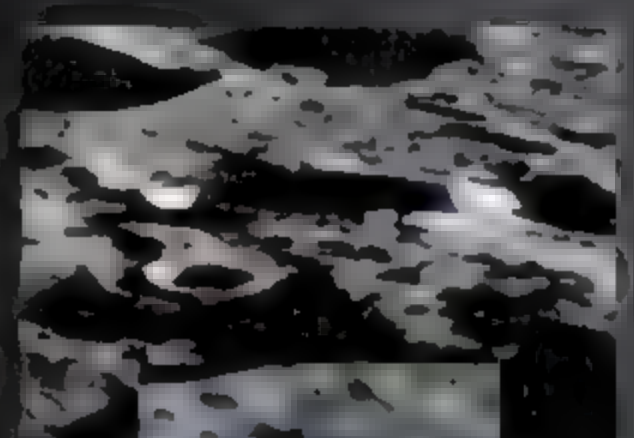
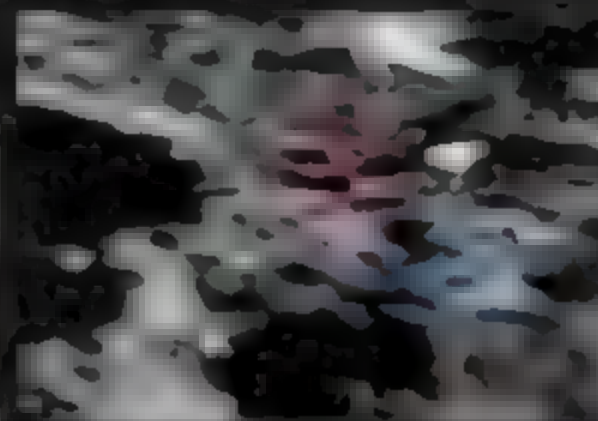
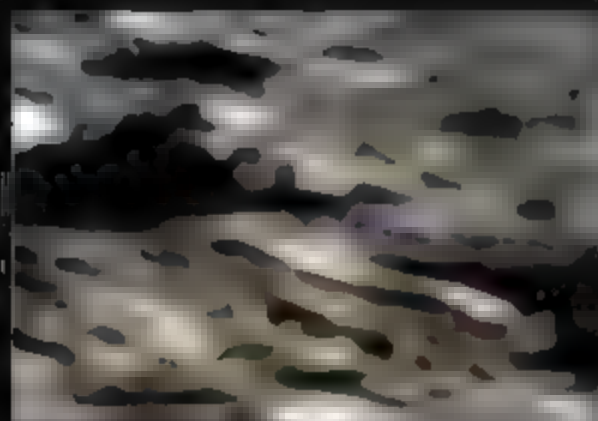
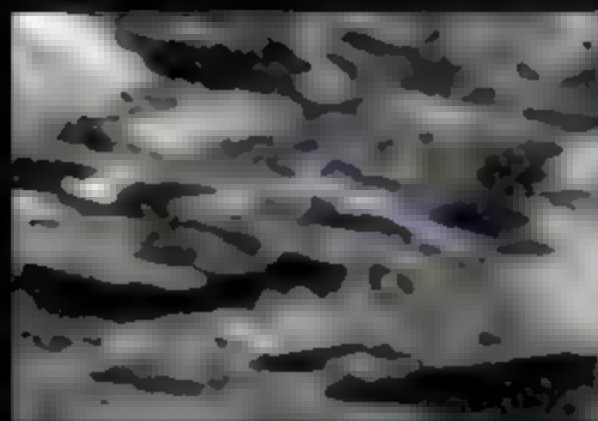
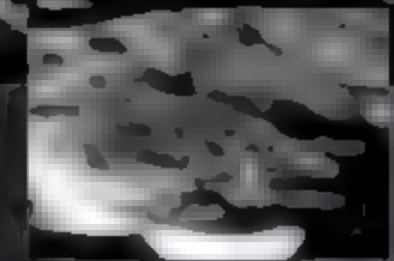
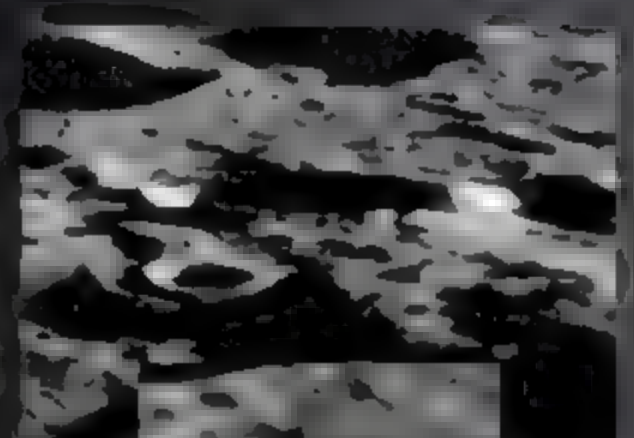
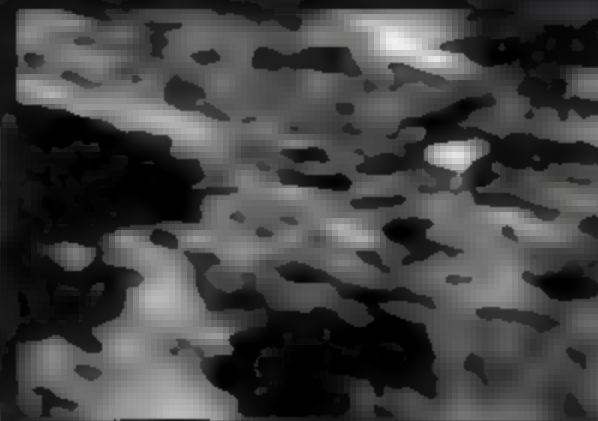
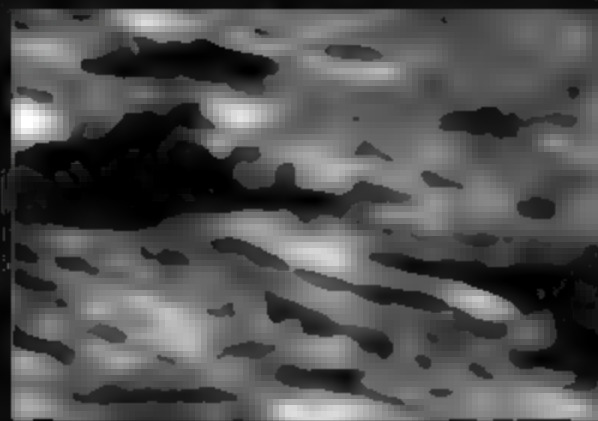
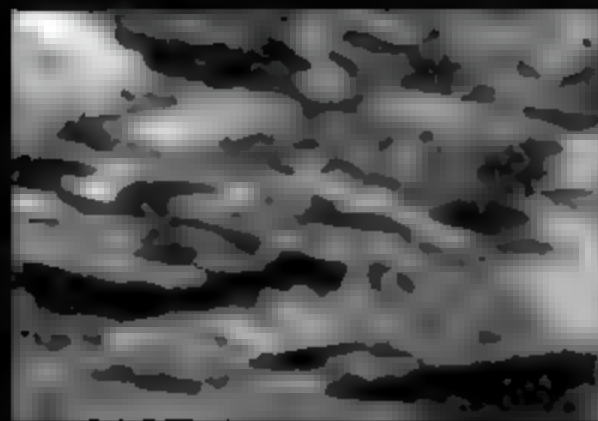


AS17-150-22942



AS17-150-22942-D

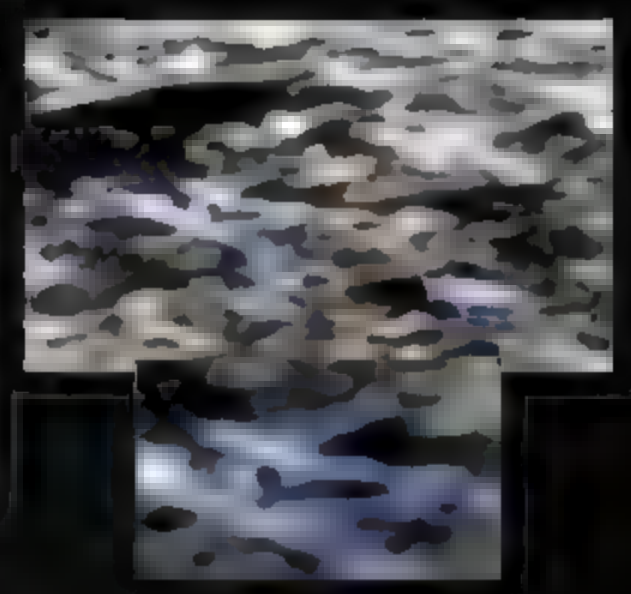
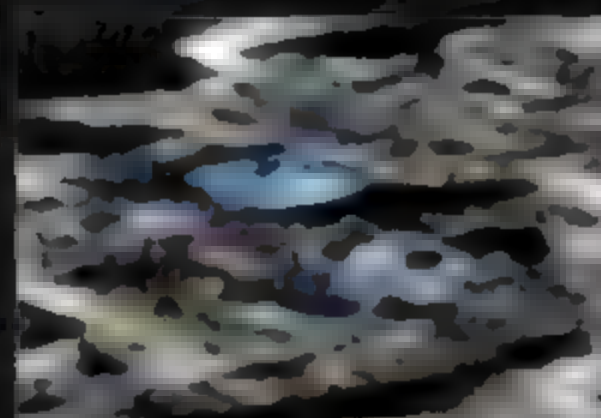
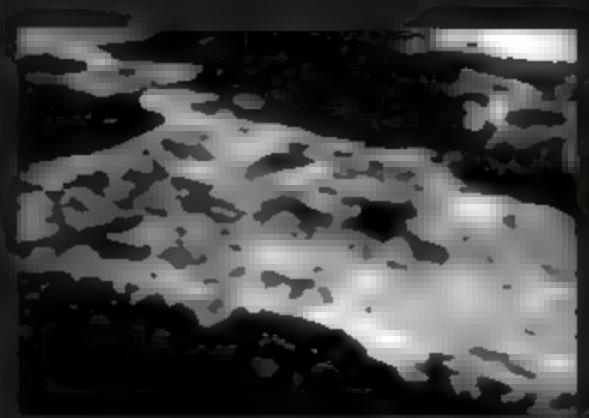
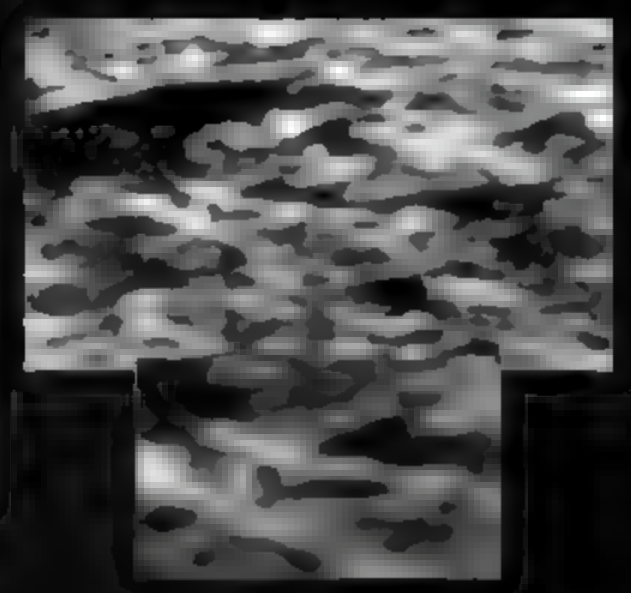
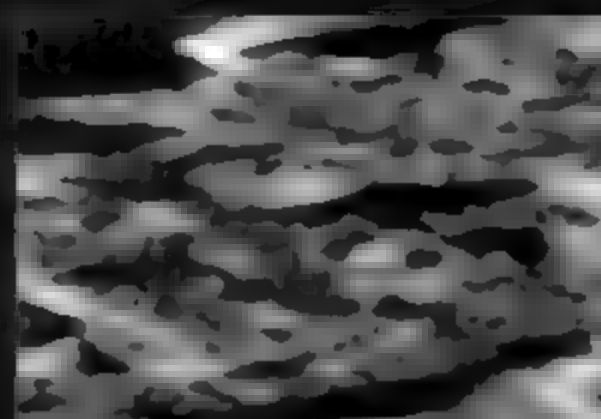
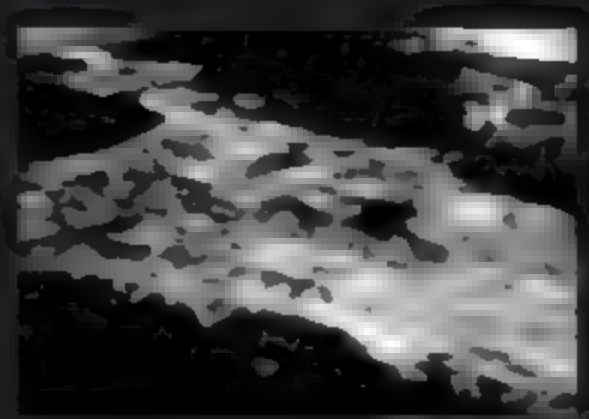
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AS17-150-22942

AS17-150-22942

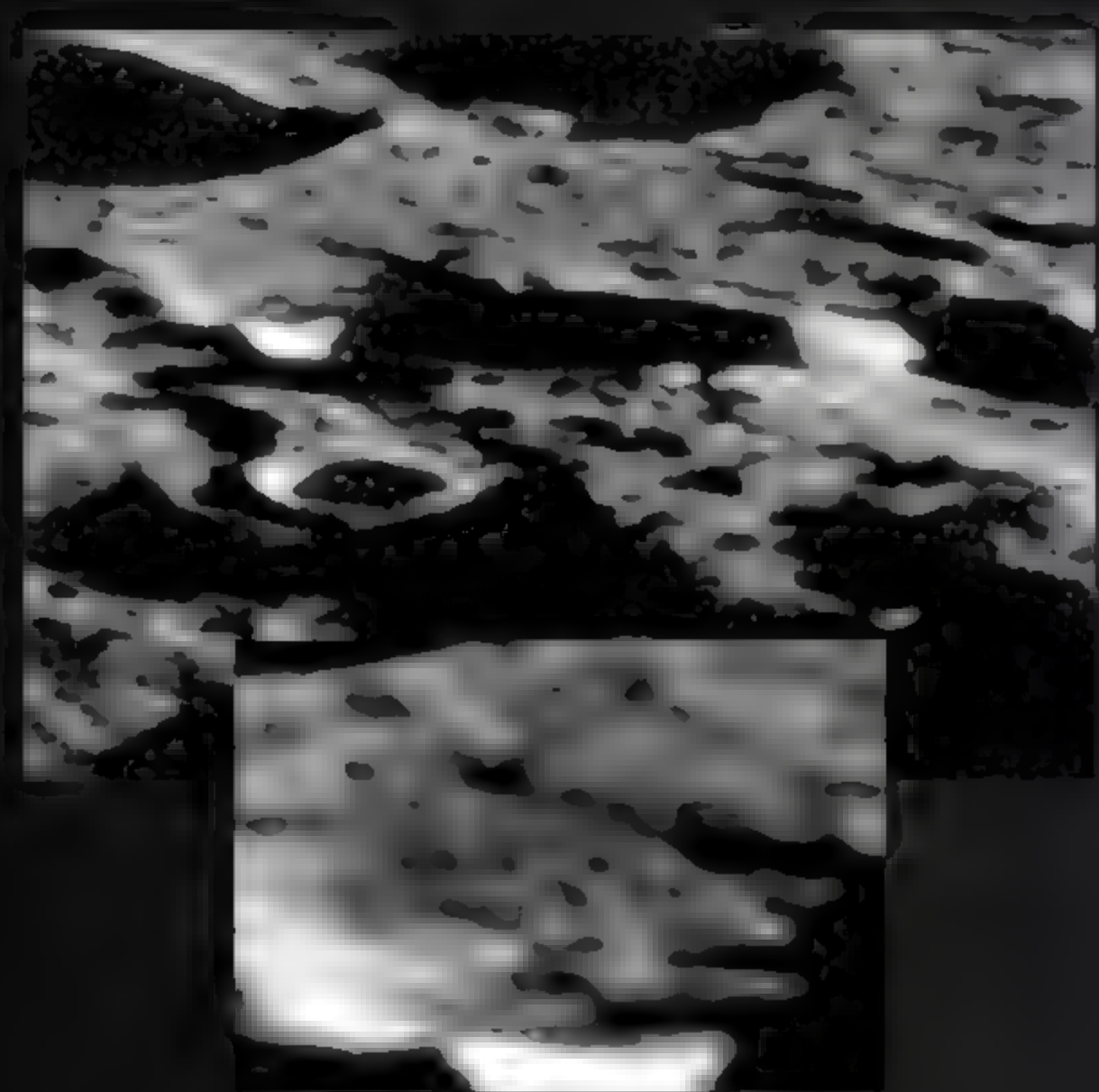
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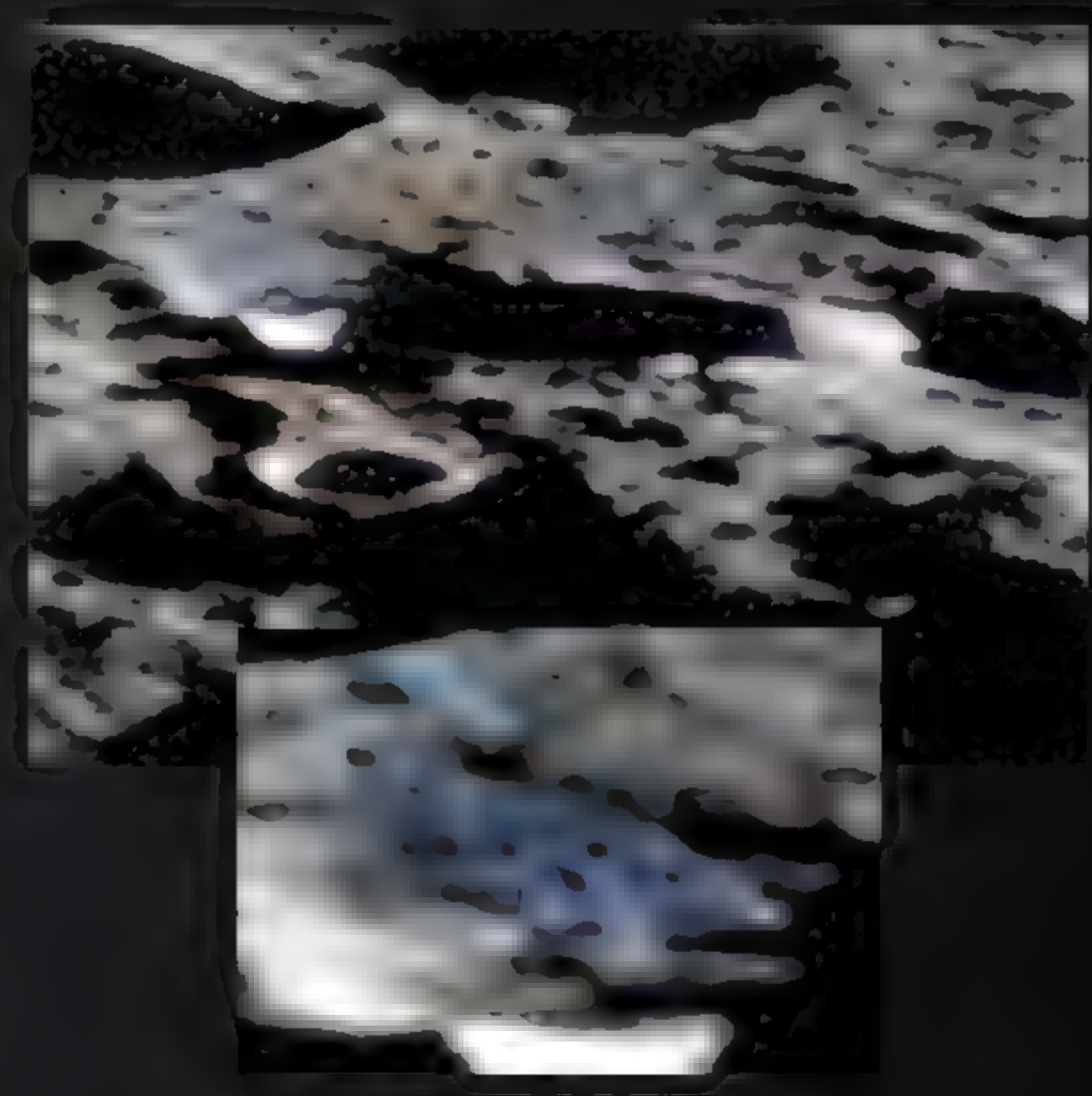
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AS17-150-22942

AS17-150-22942



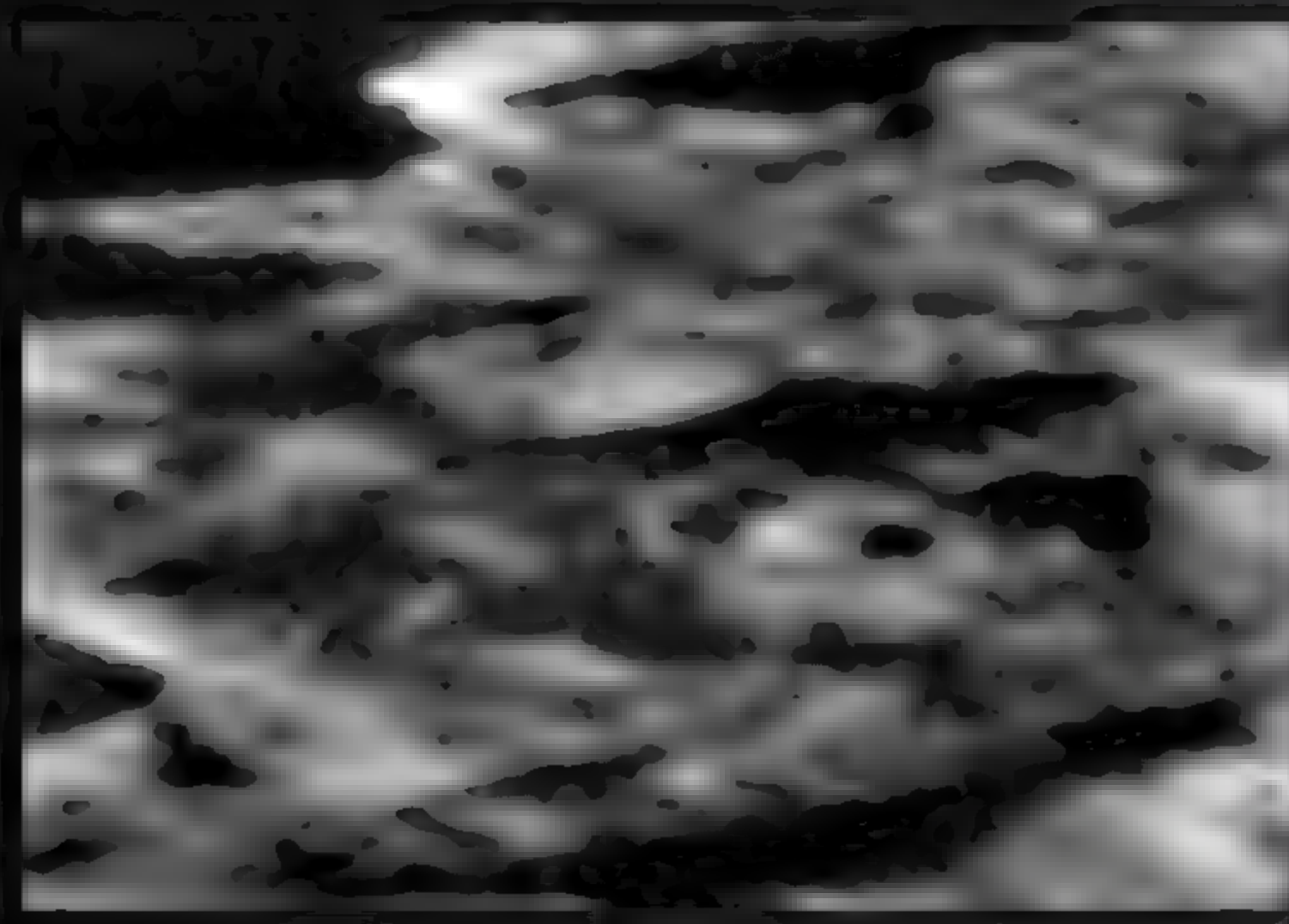
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AS17-150-22942



AS17-150-22942

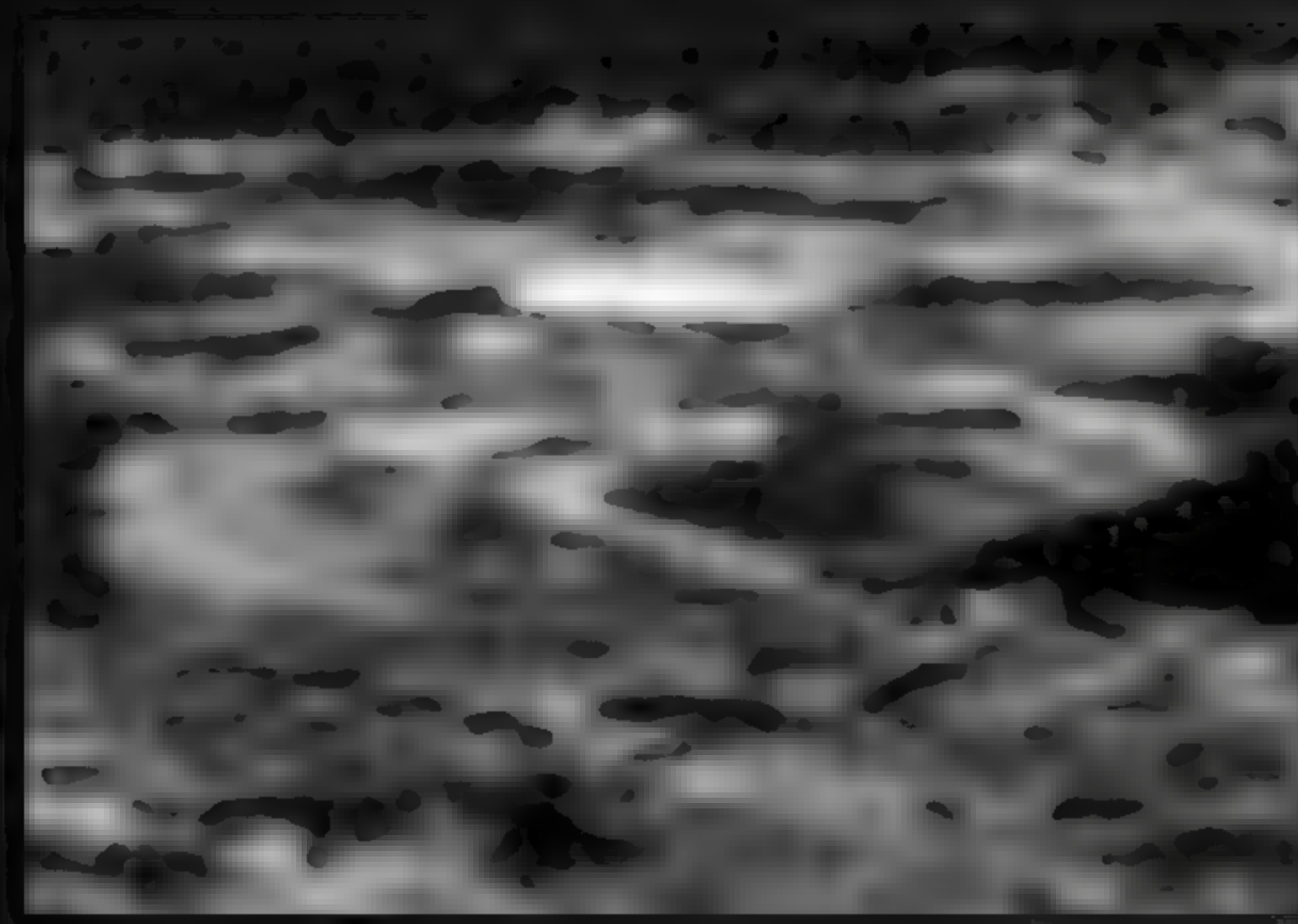


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AS17-150-22942



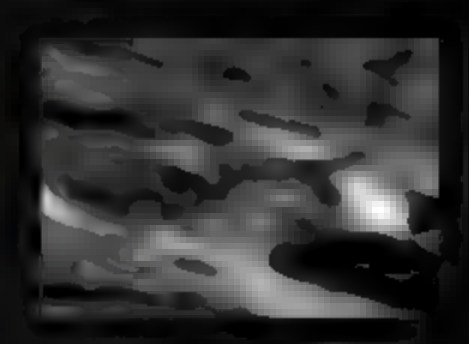
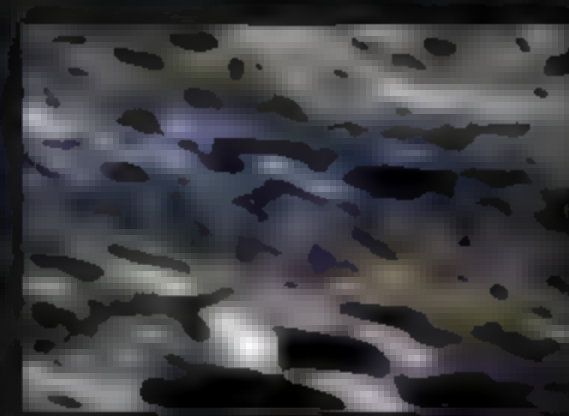
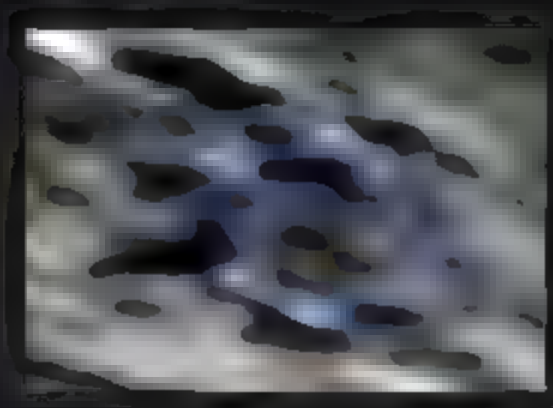
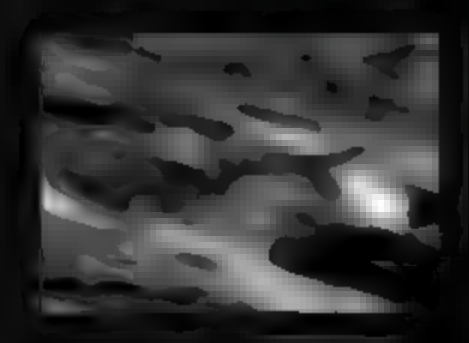
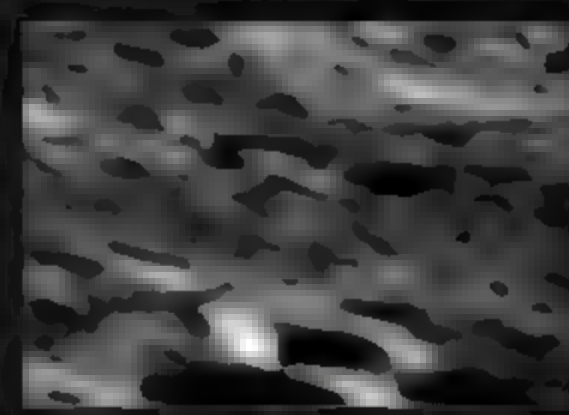
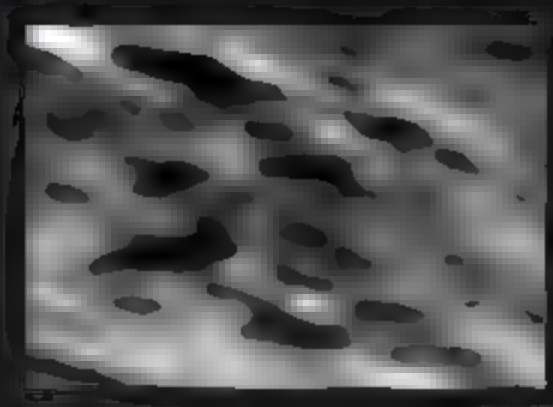
AS17-150-22942



AS17-150-22948





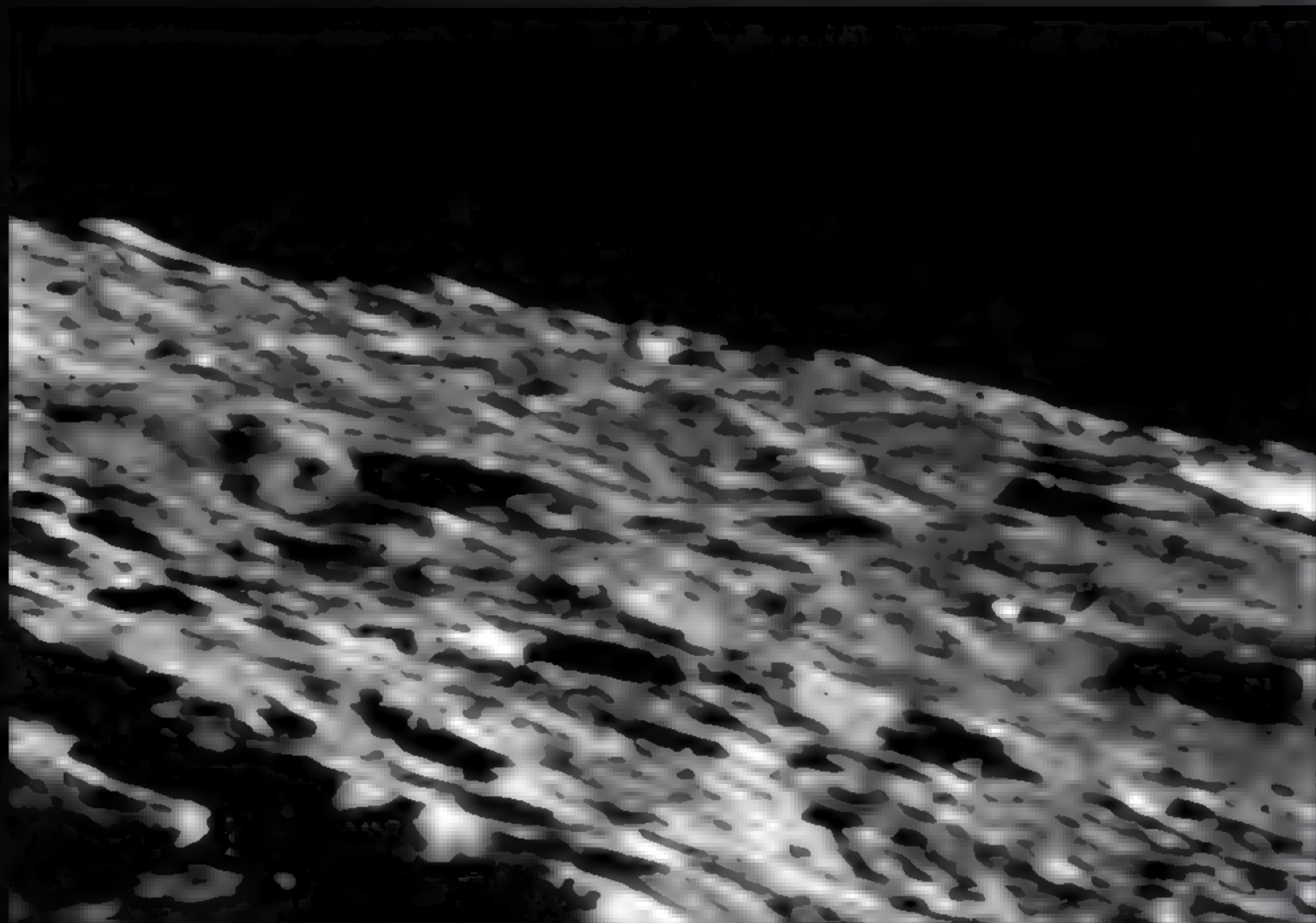


AS 17-150-22948

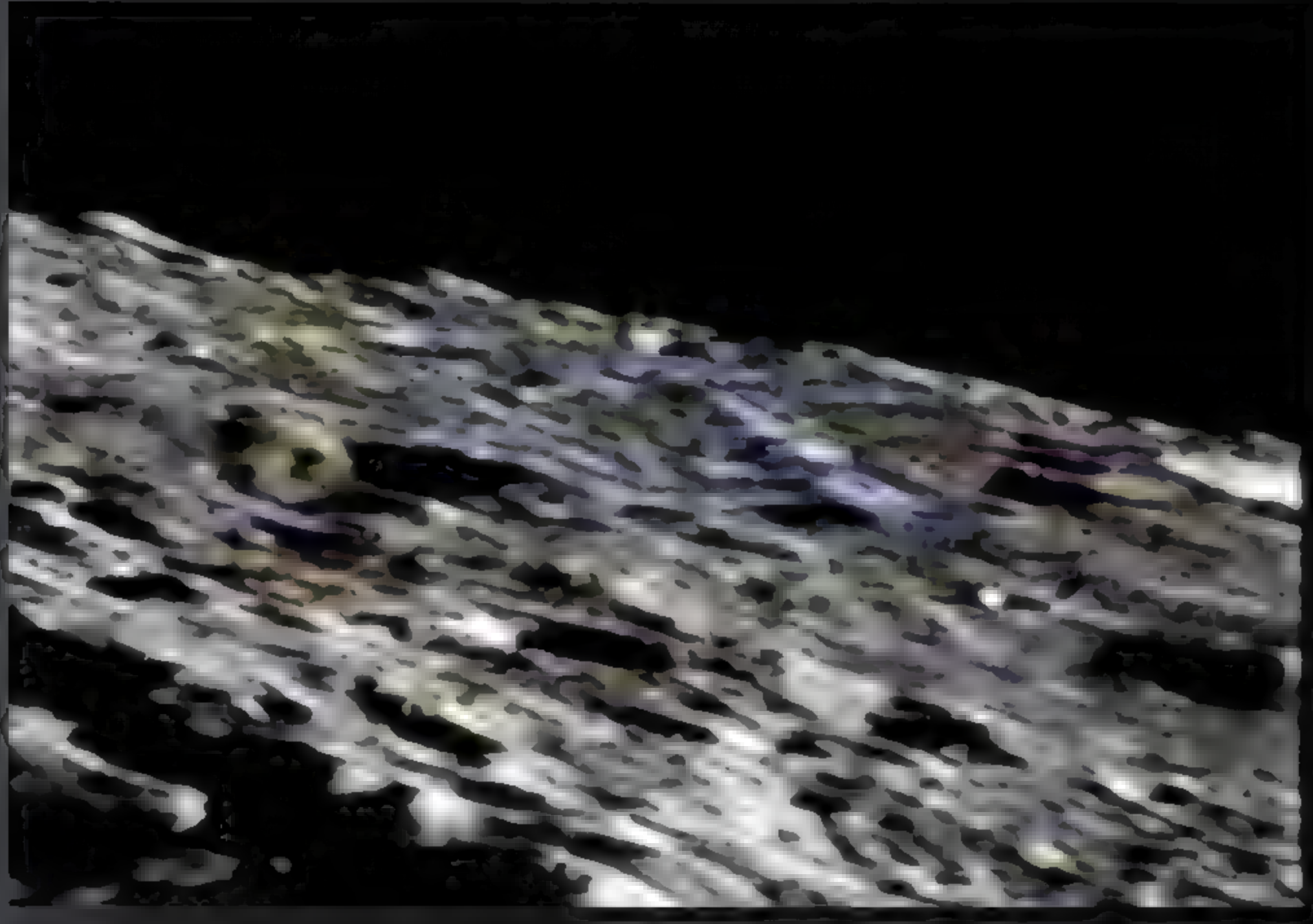
AS 17-150-22948

AS 17-150-22948

AS17-150-22948

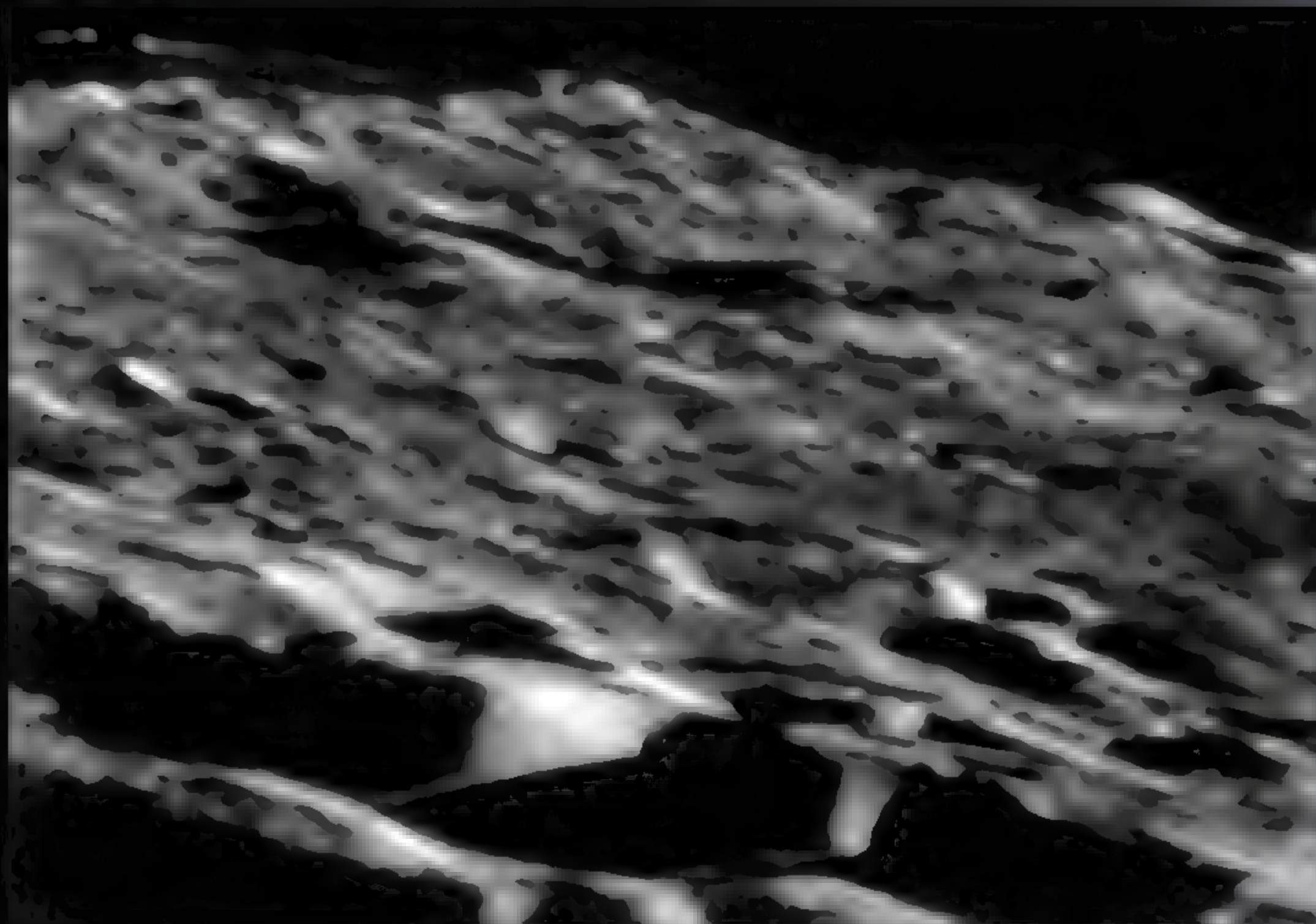


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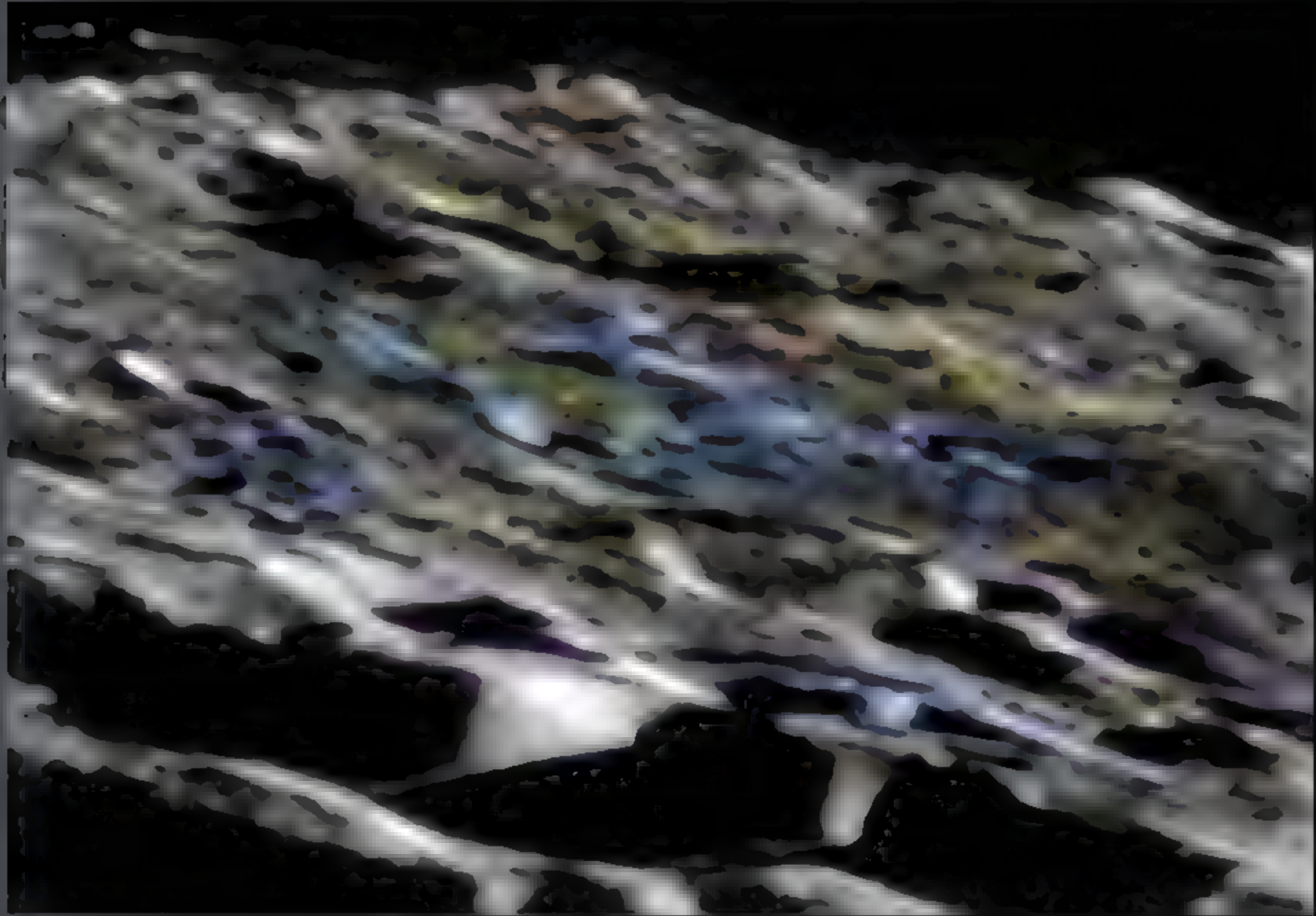


AS17-150-22948

AS 17-150-22948



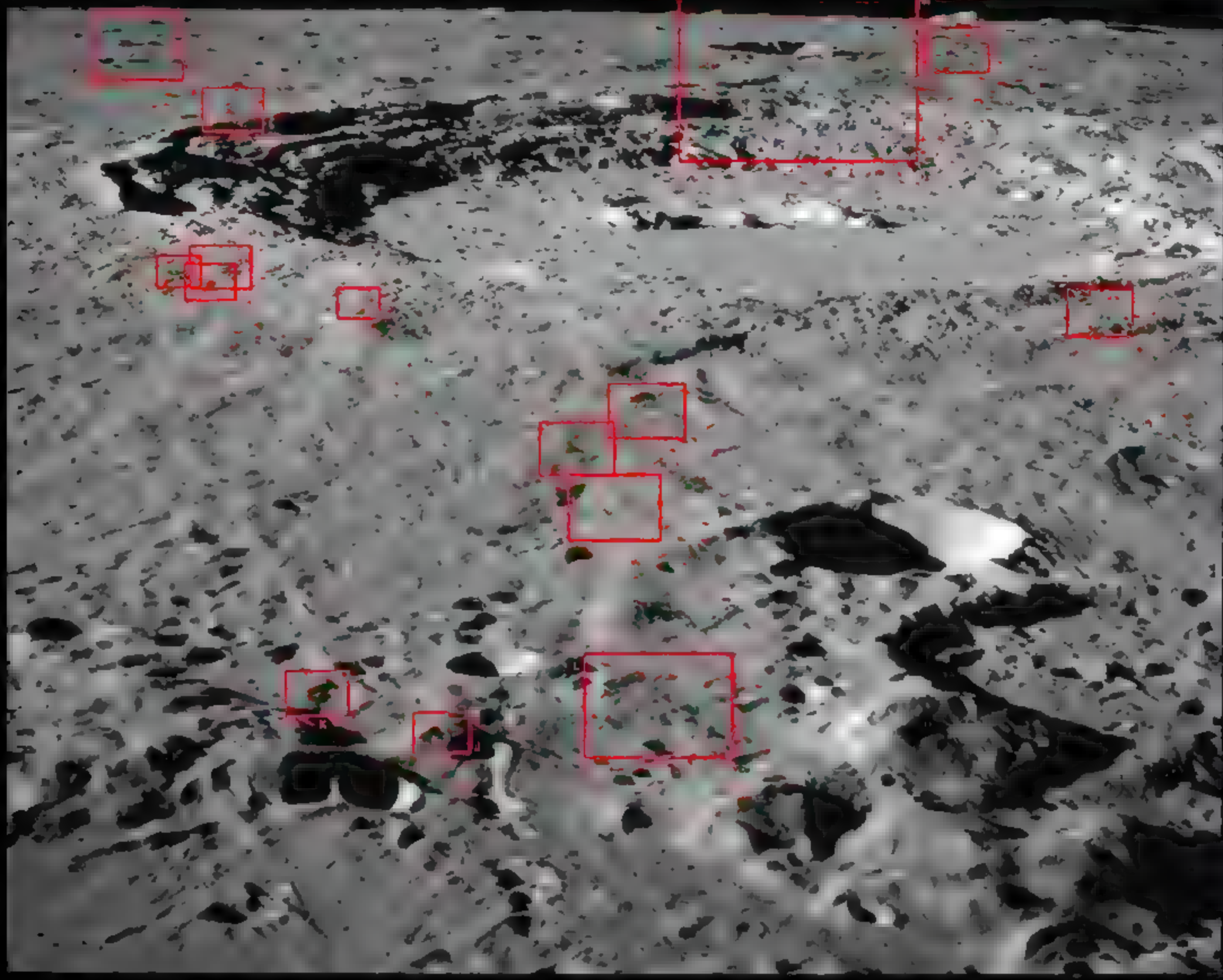
AS 17-150-22948  
Rock face

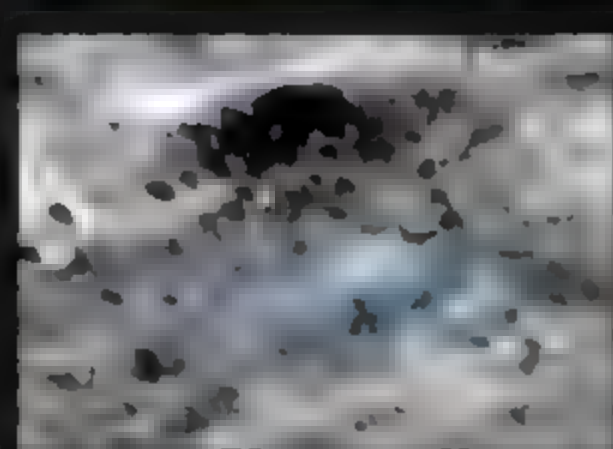
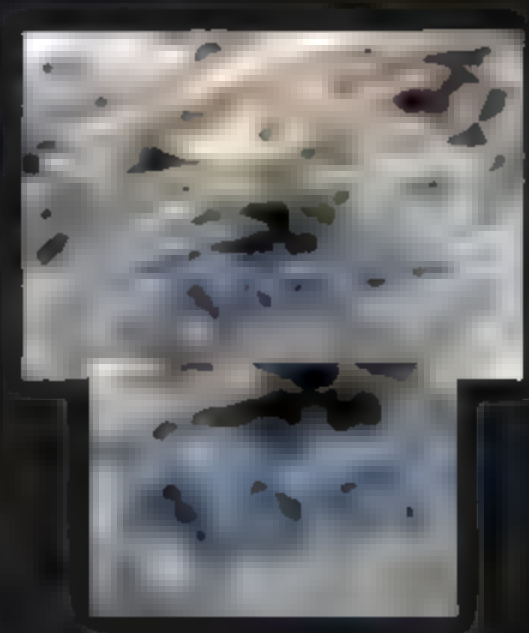
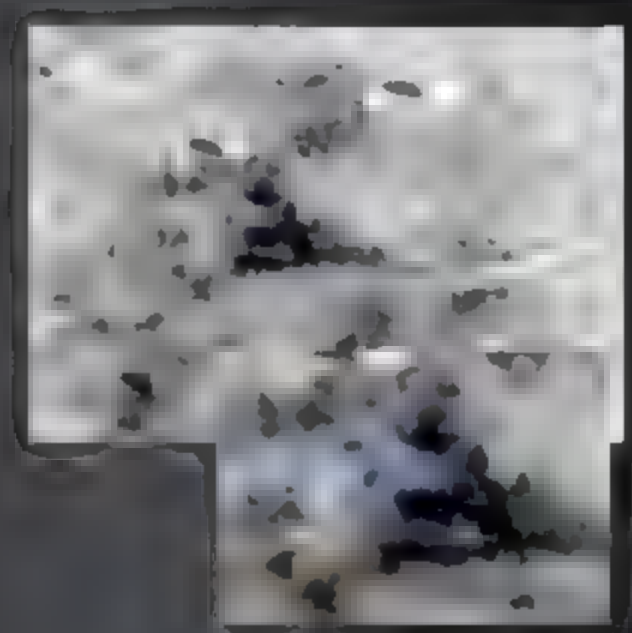
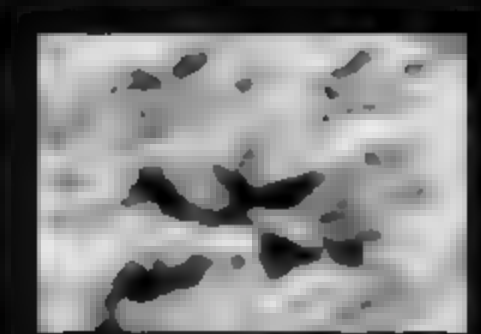
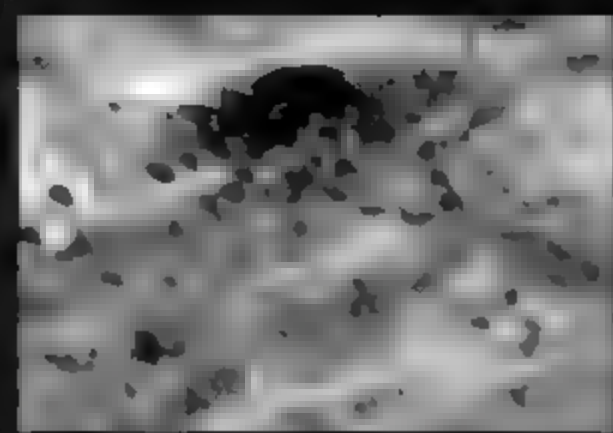
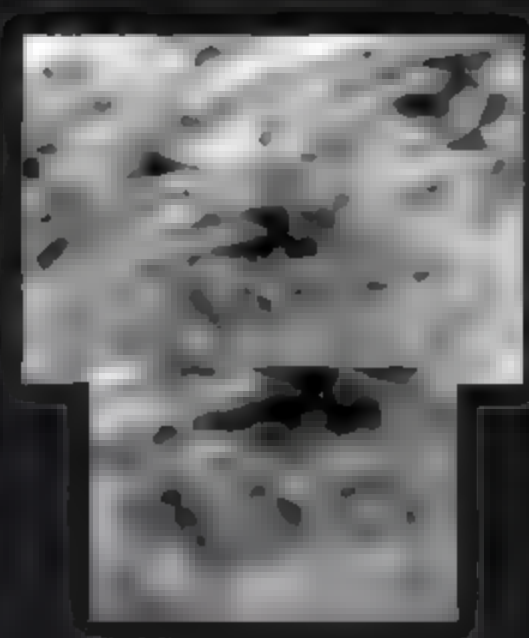
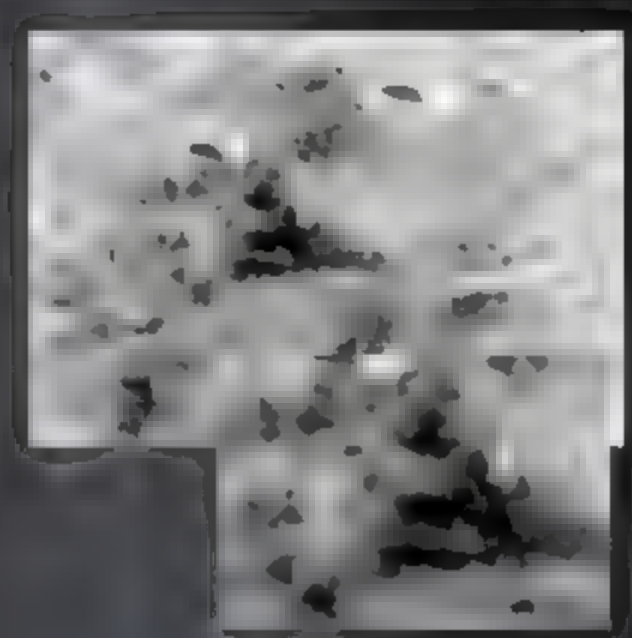


AS17-150-22948



AS17-151-23260



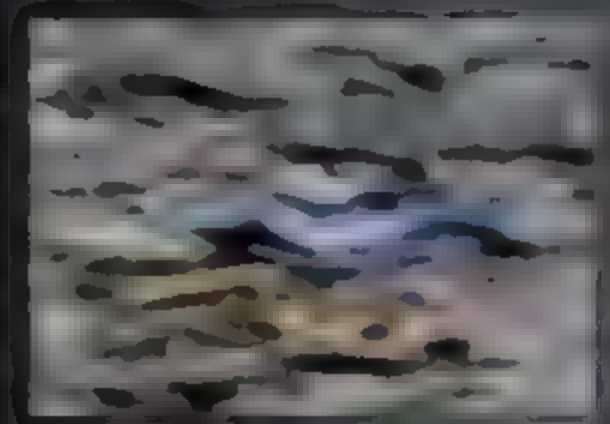
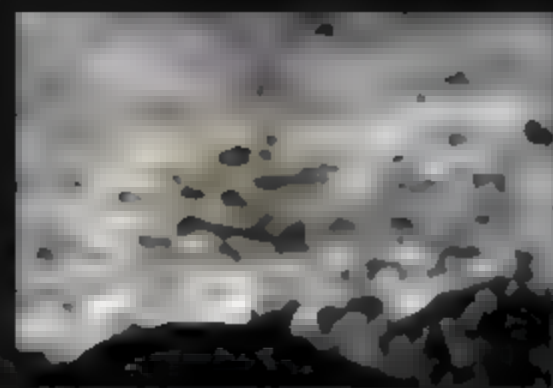
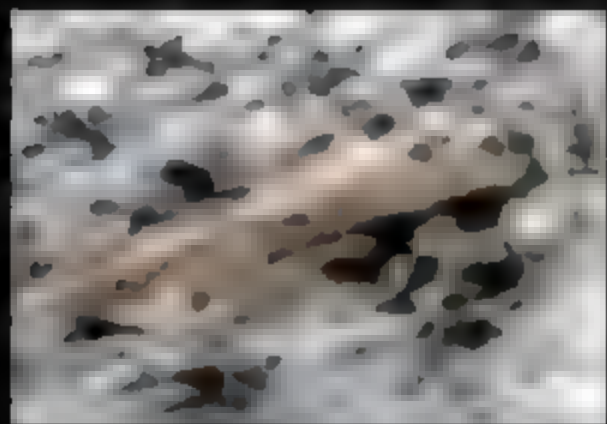
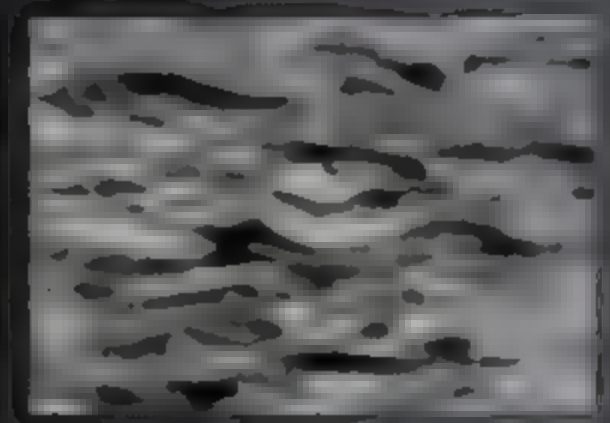
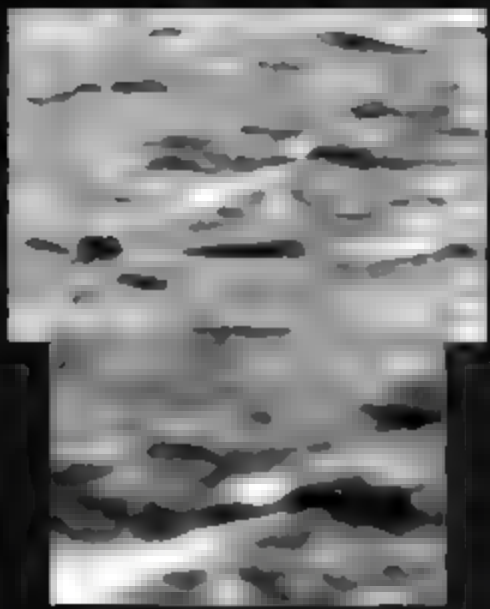
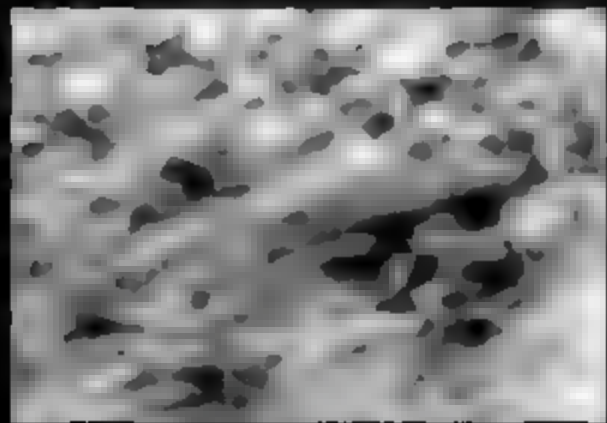


AS17-151-23260-1

AS17-151-23260-2

AS17-151-23260-3

AS17-151-23260

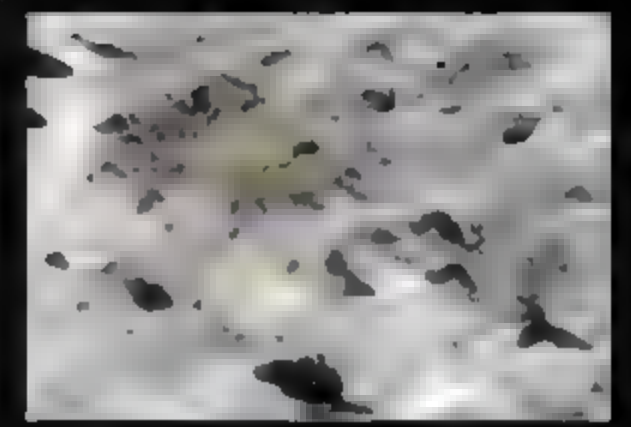
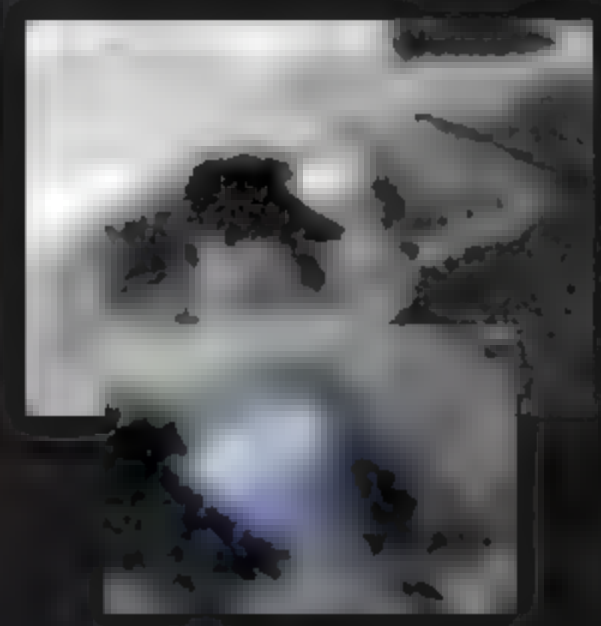
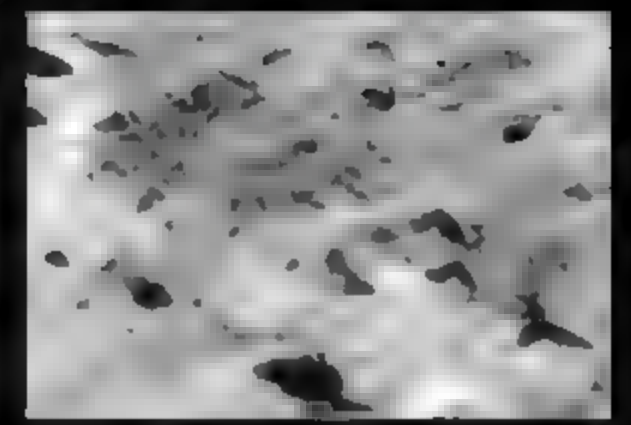
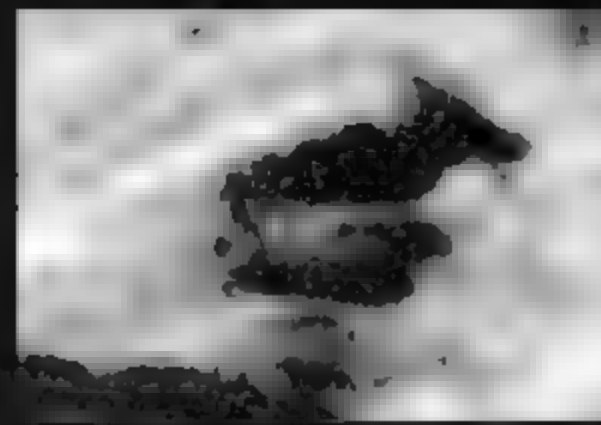


AS17-151-23260-E

AS17-151-23260-F

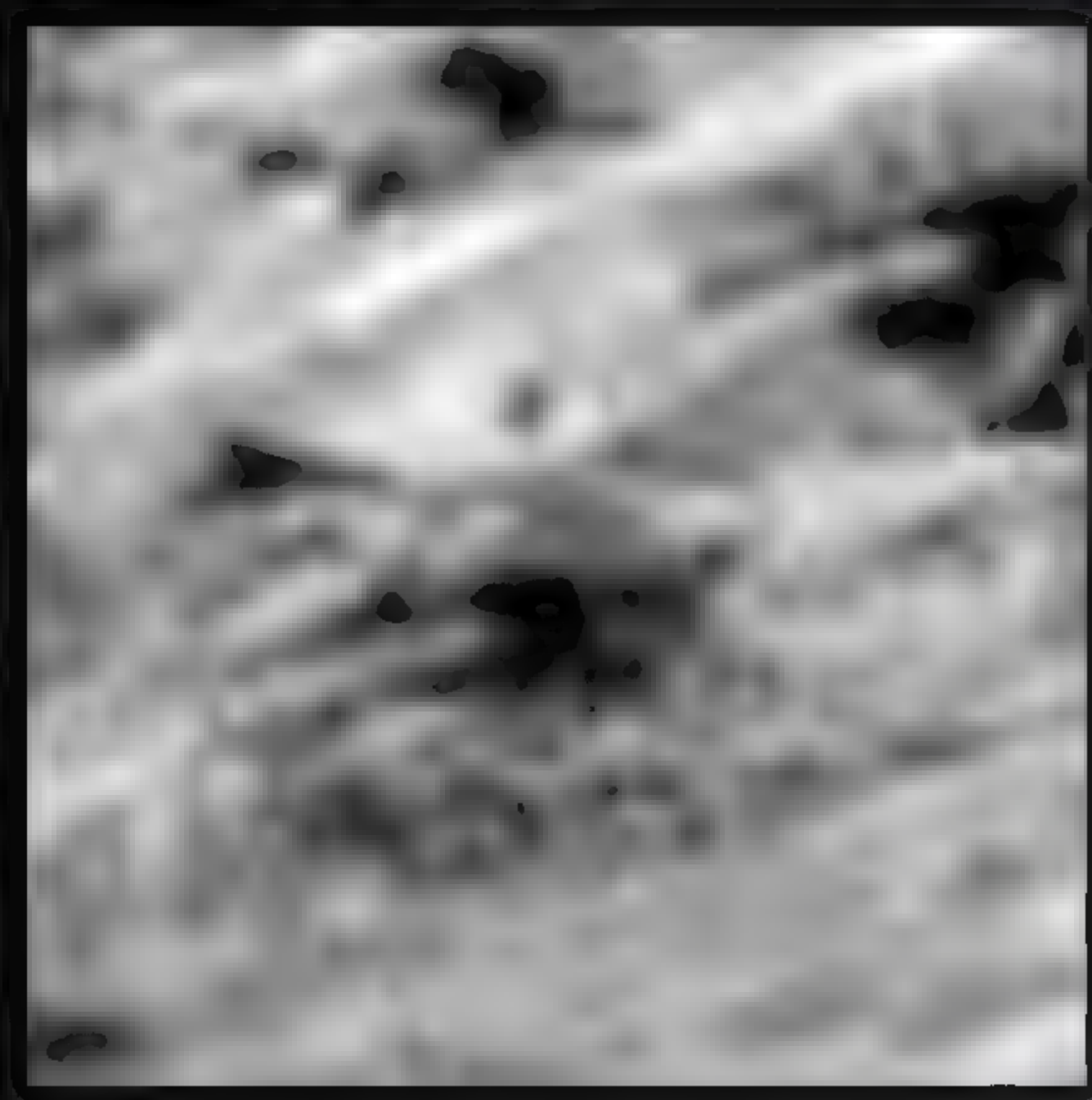
AS17-151-23260-G

AS17-151-23260



AS17-151-23260-E

AS17-151-23260



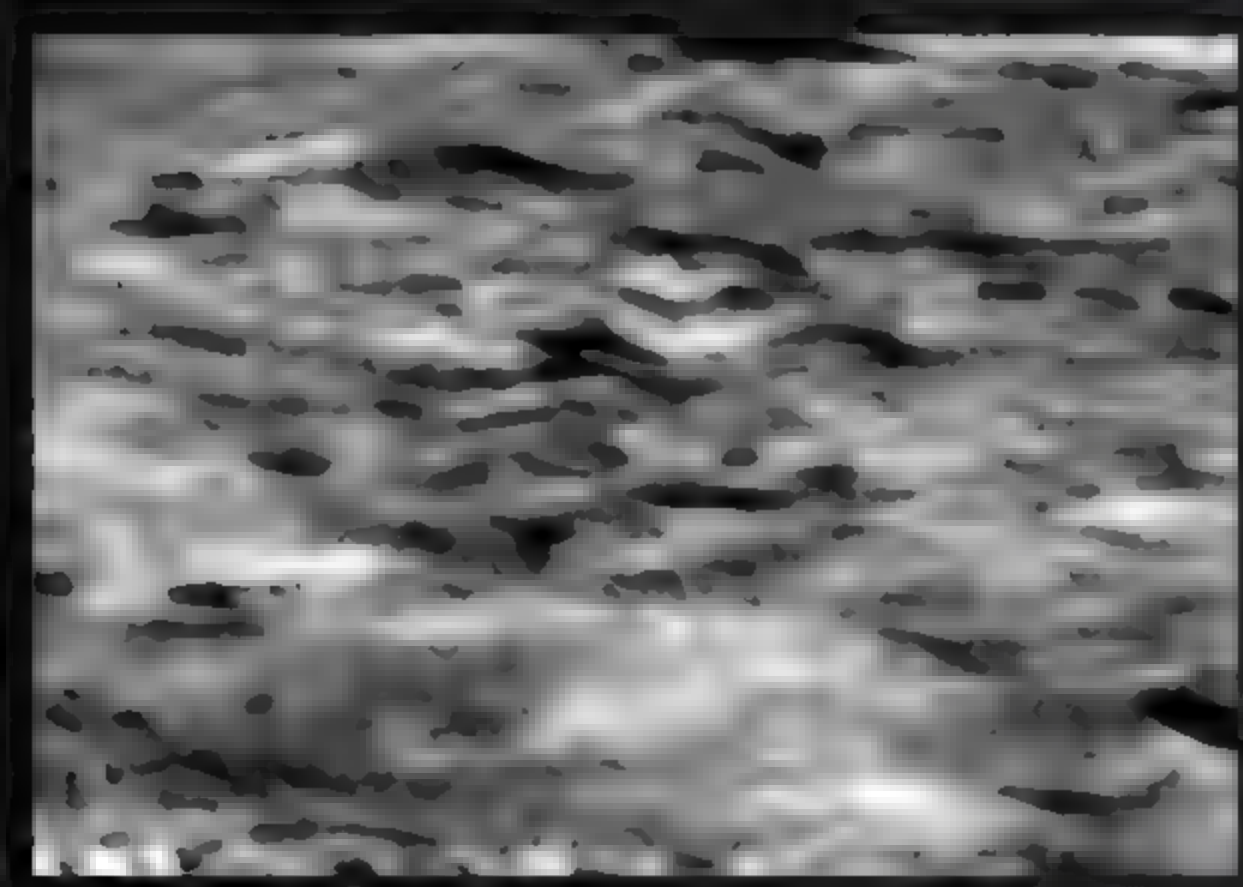
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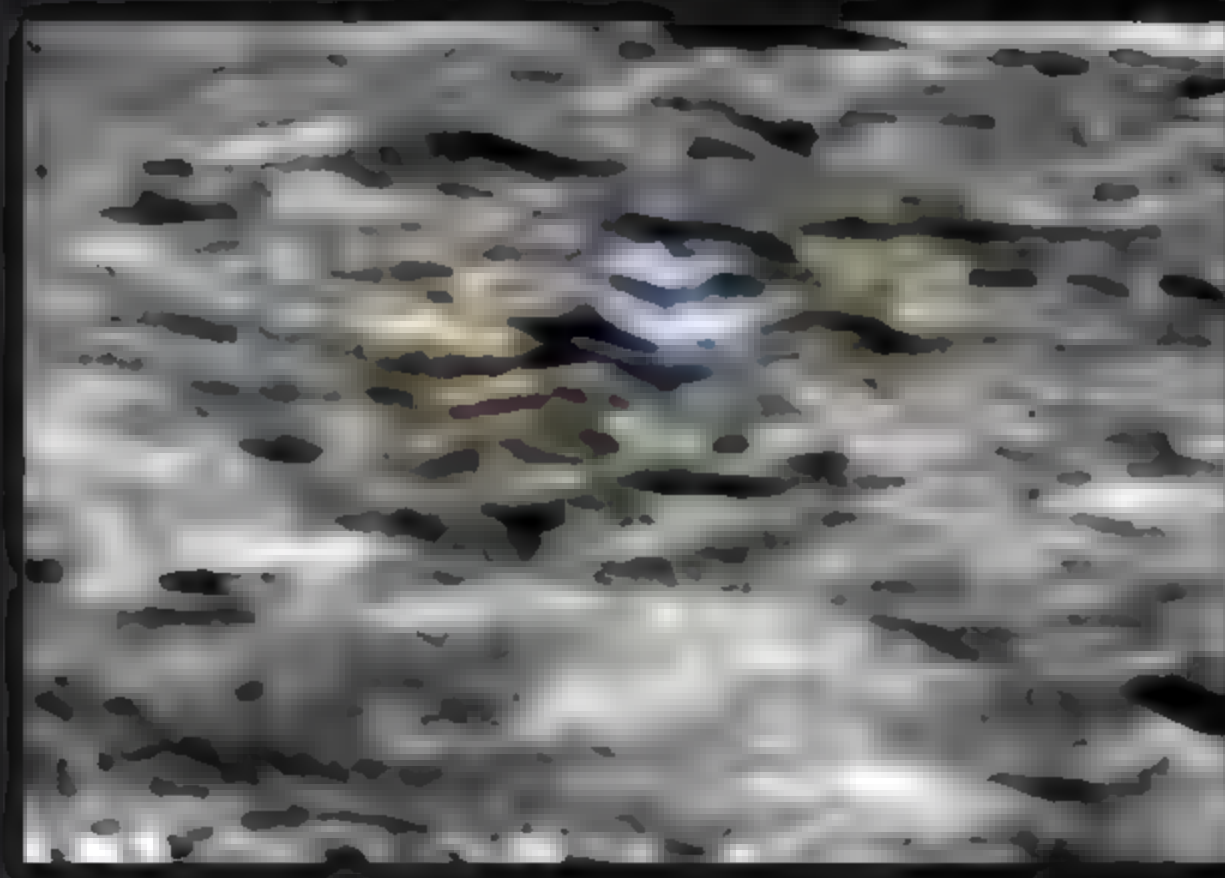


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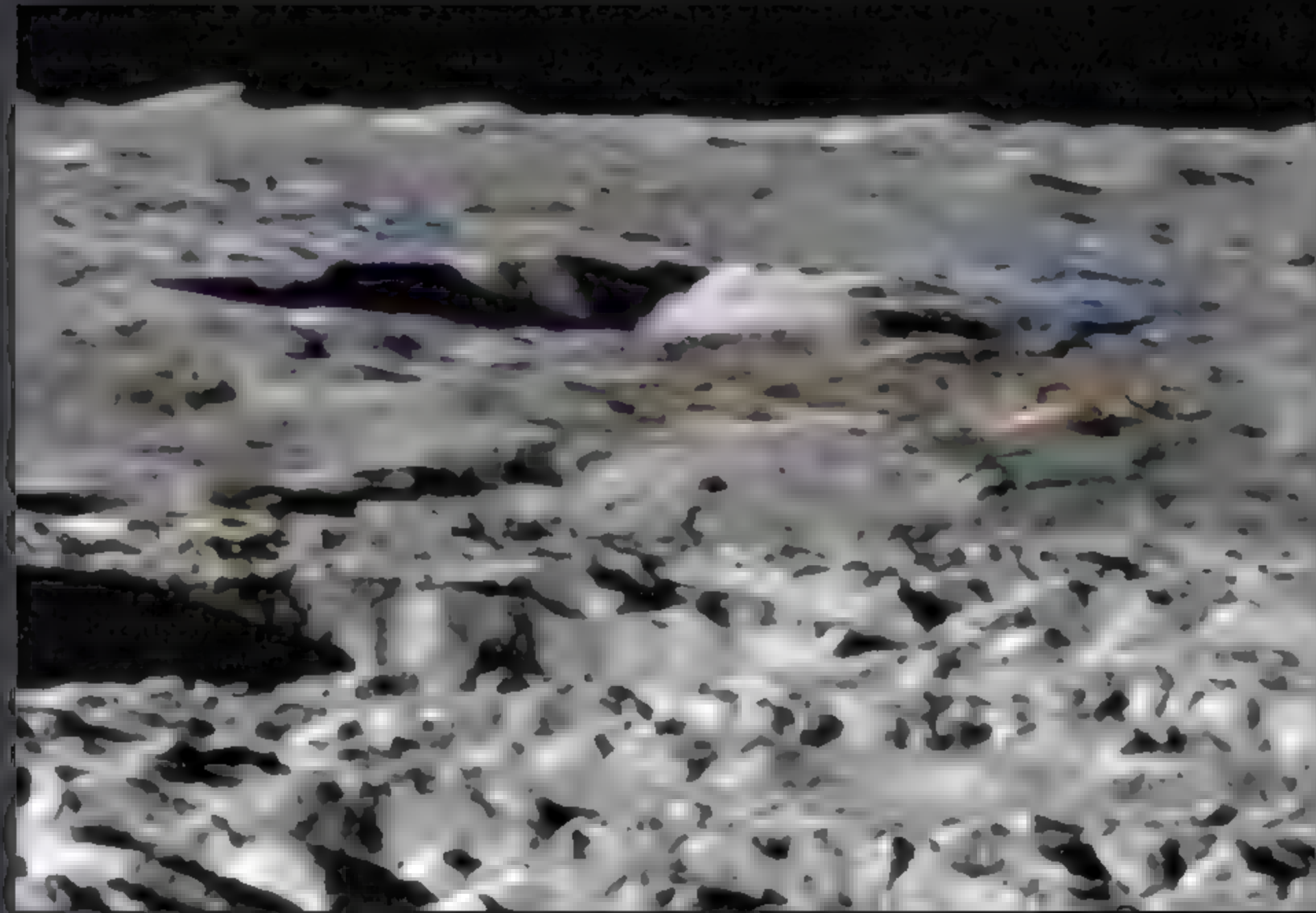


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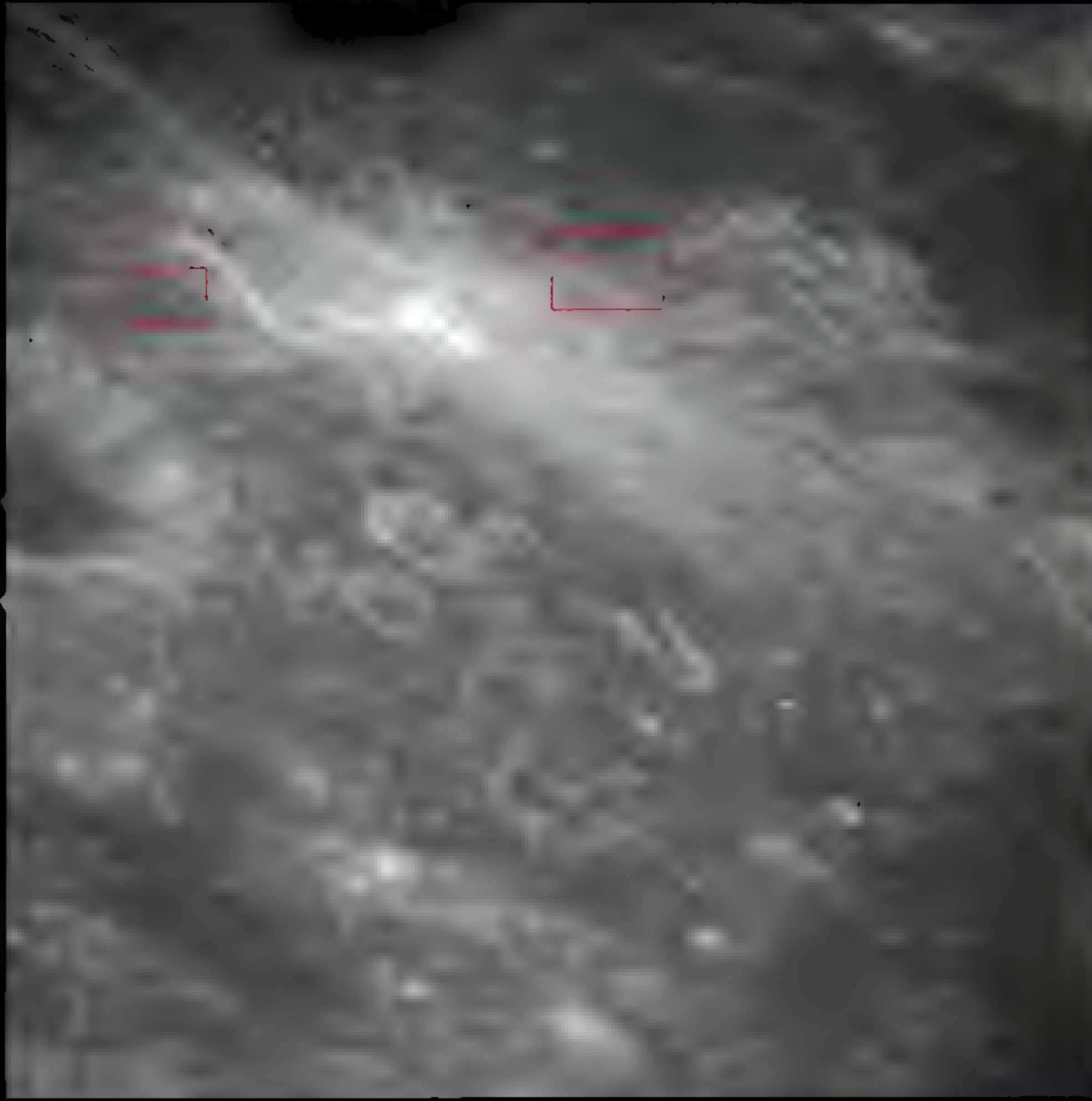
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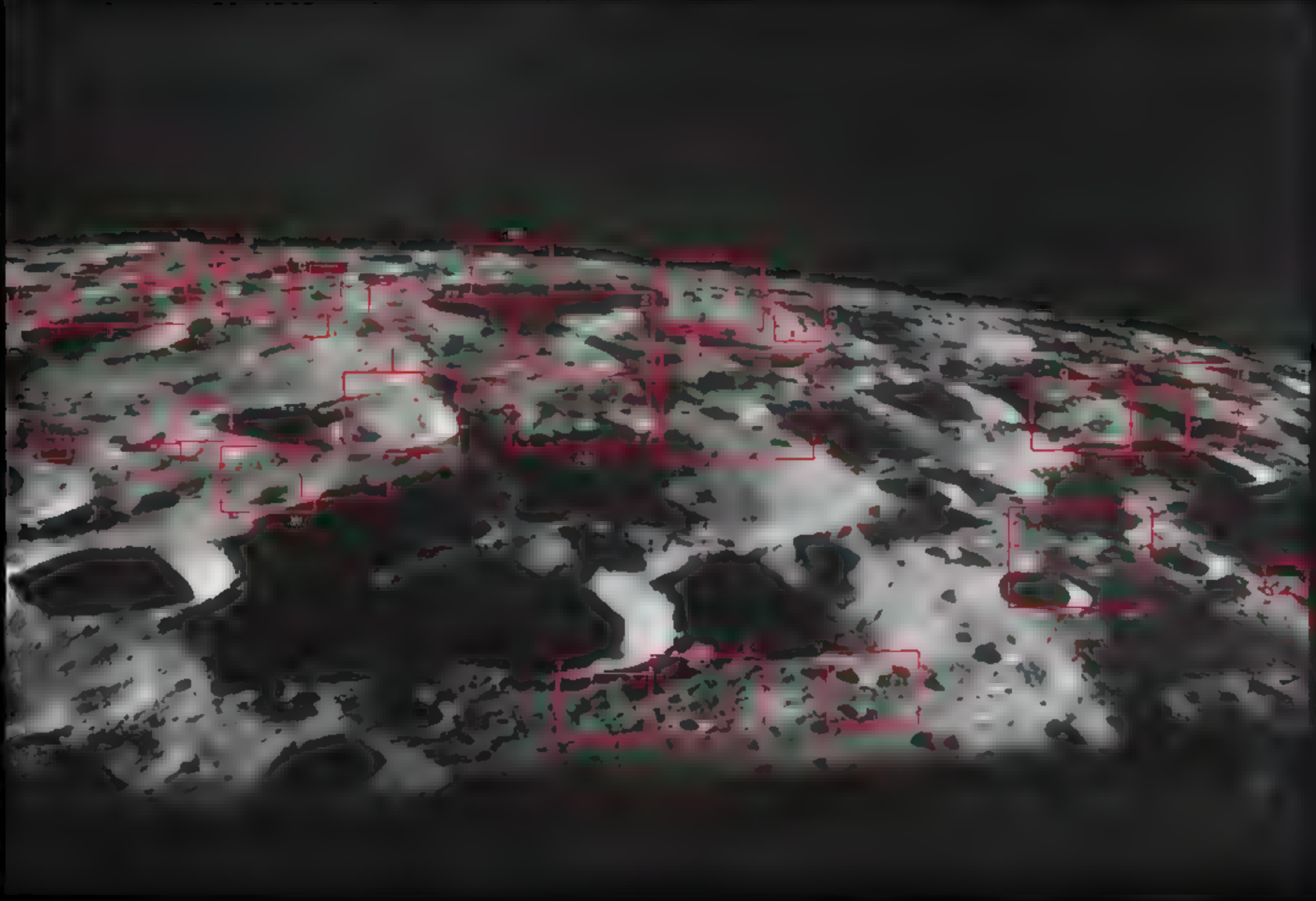


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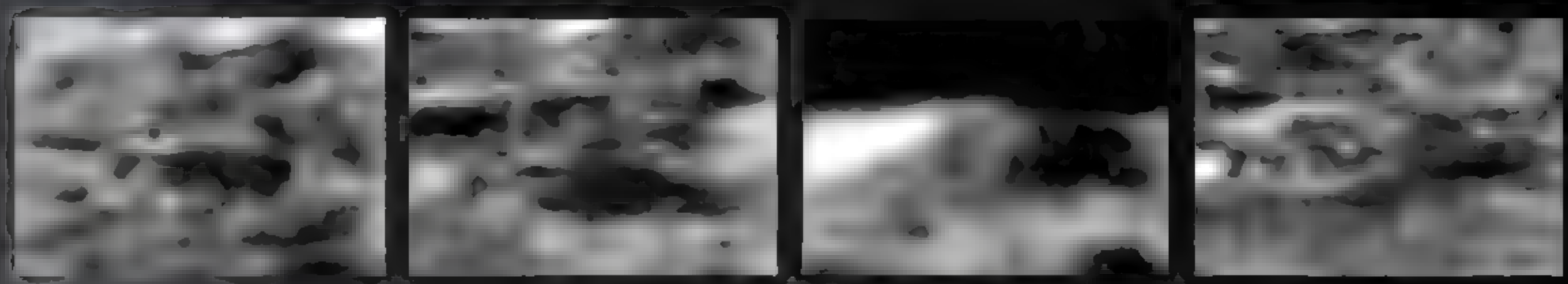




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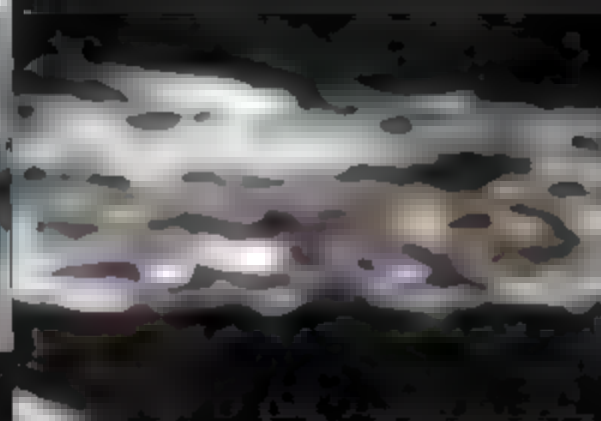
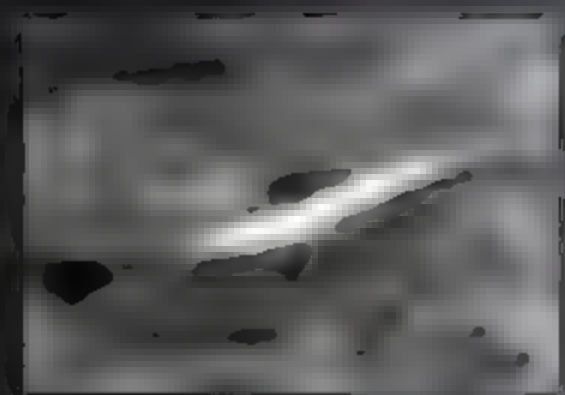
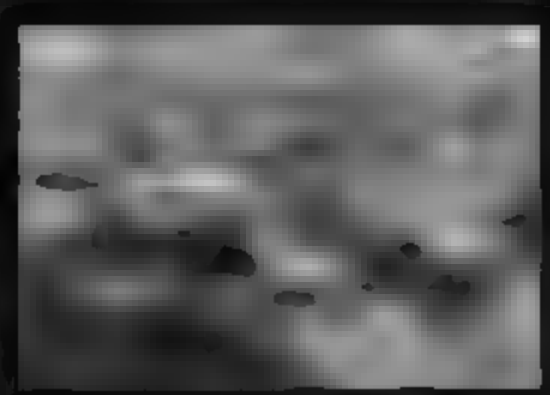
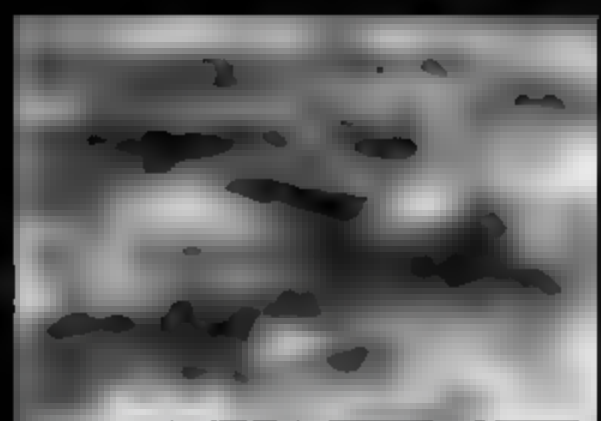


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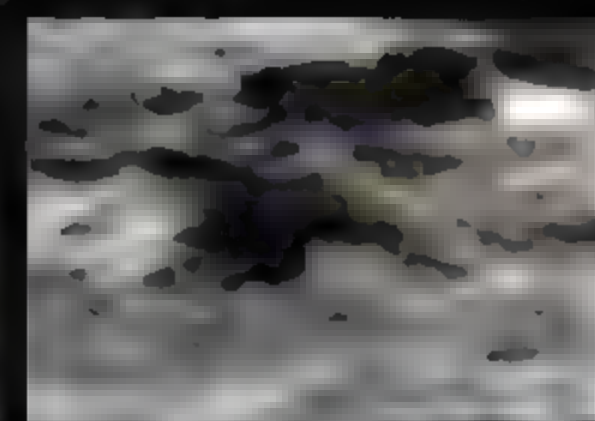
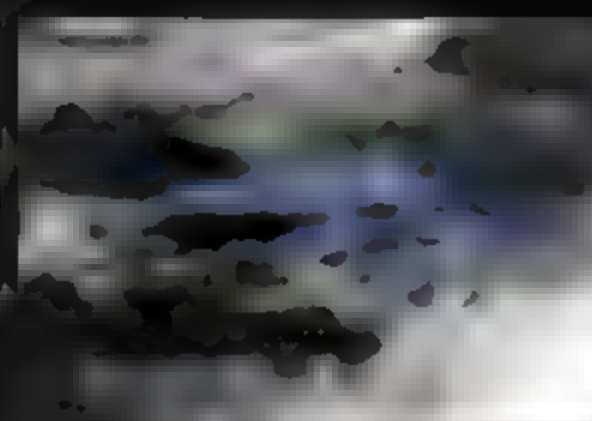
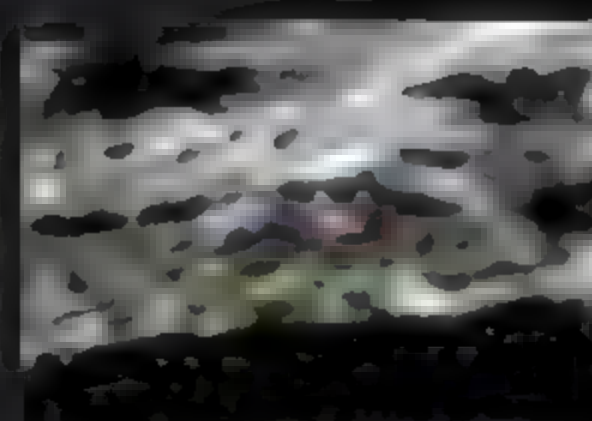
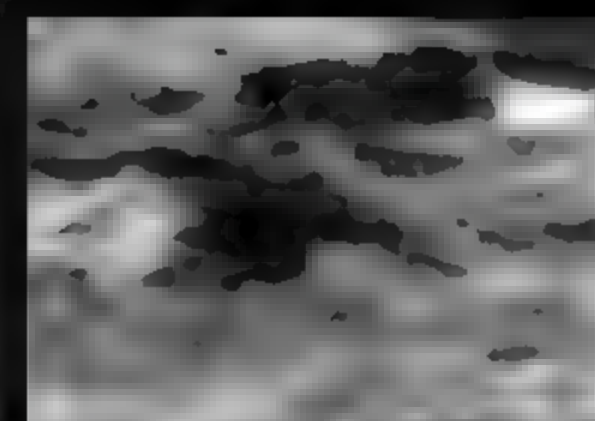
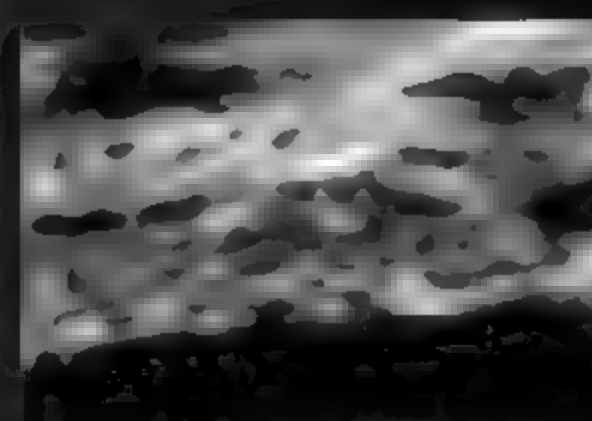
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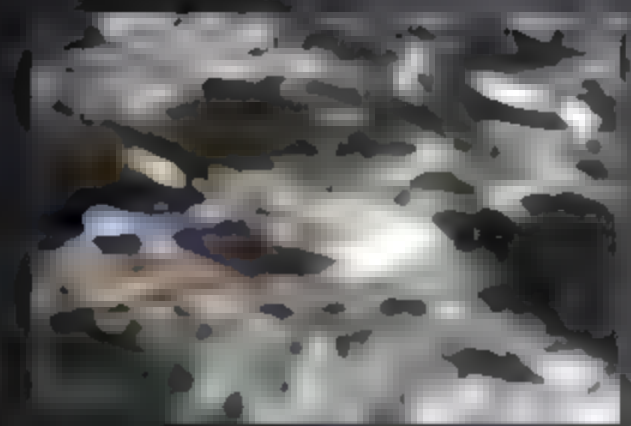
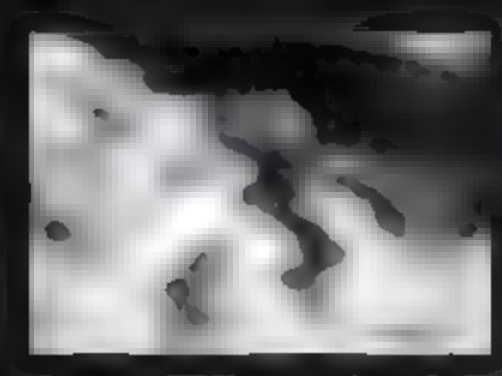
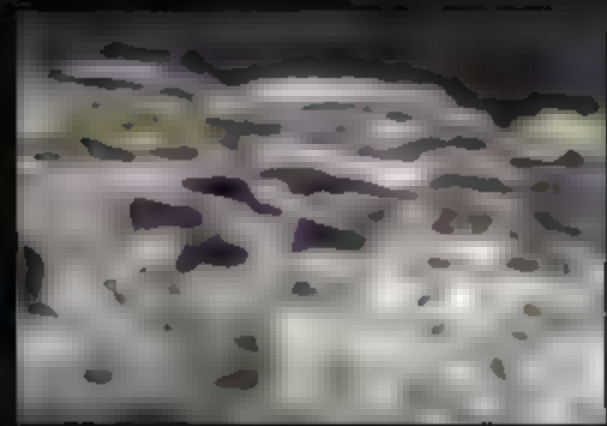
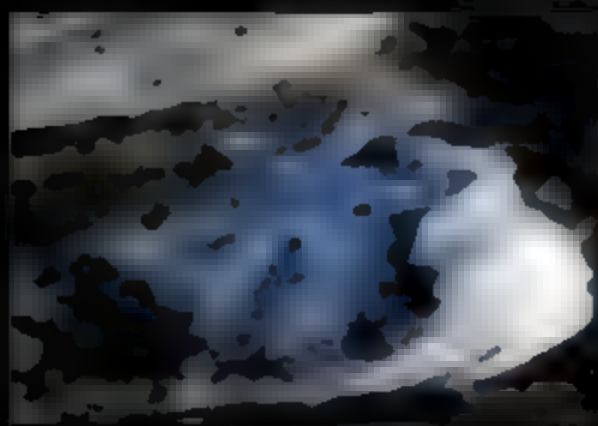
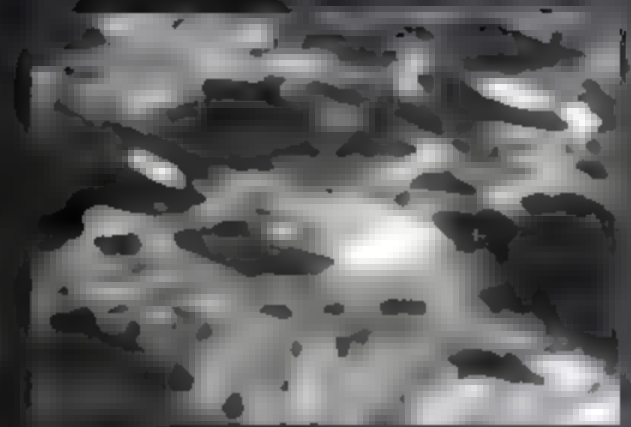
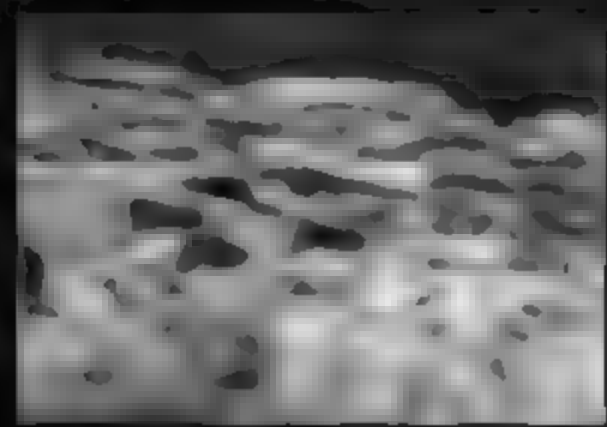
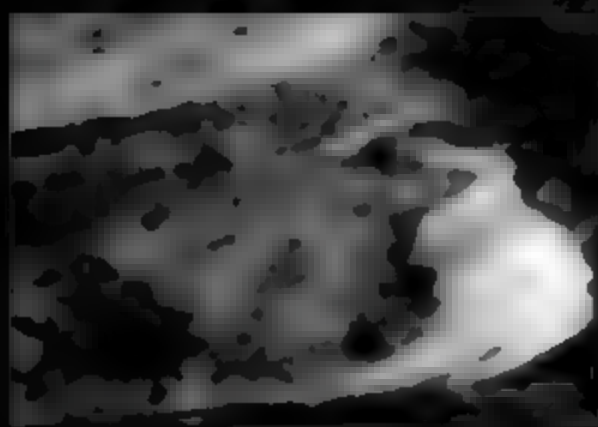


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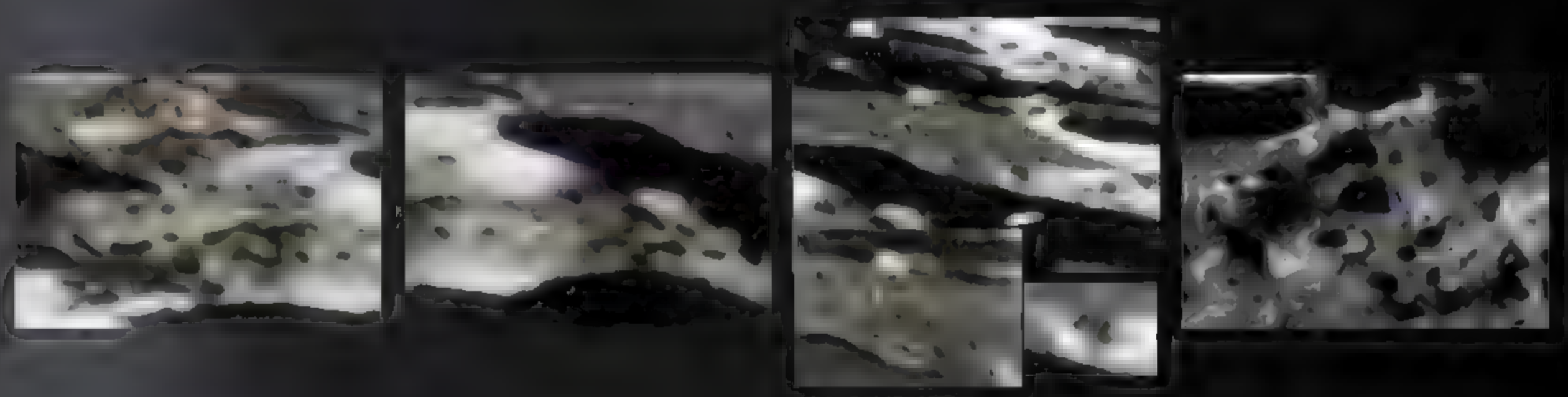
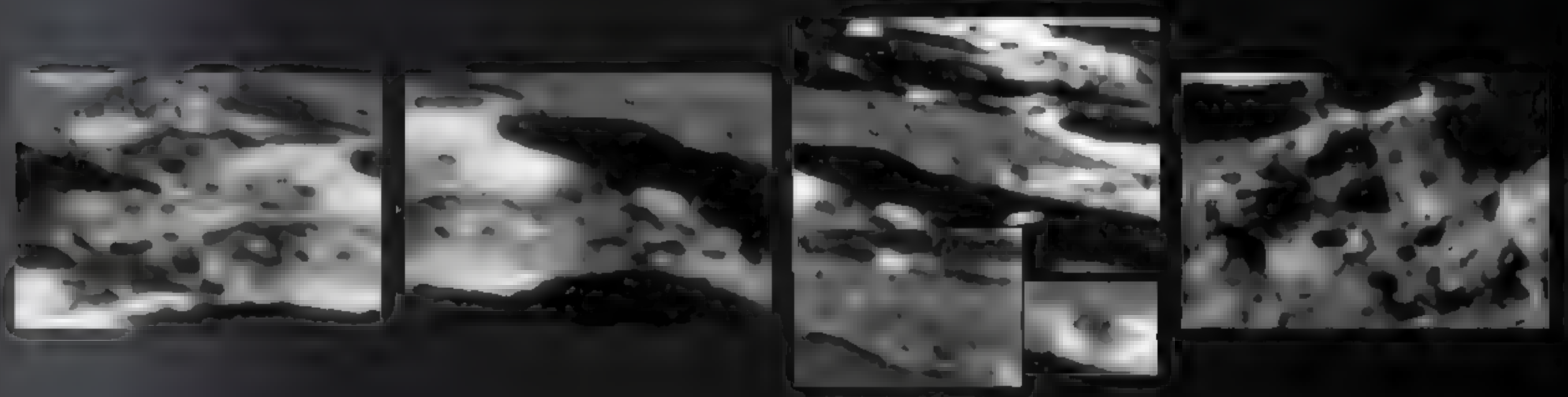
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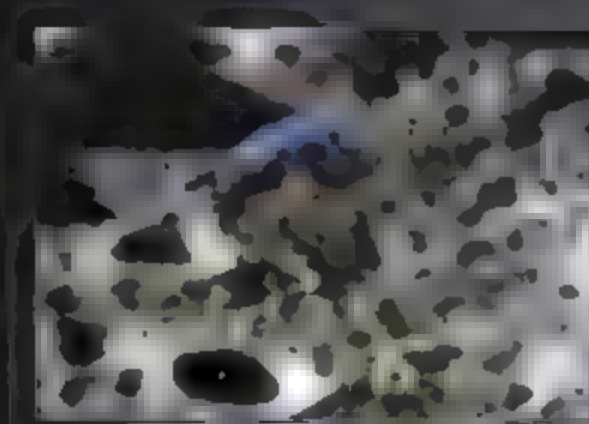
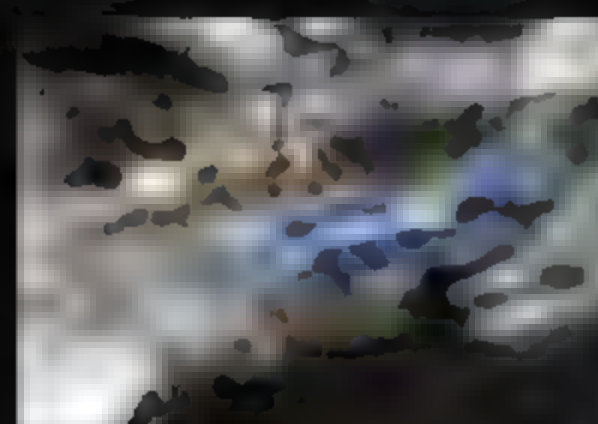
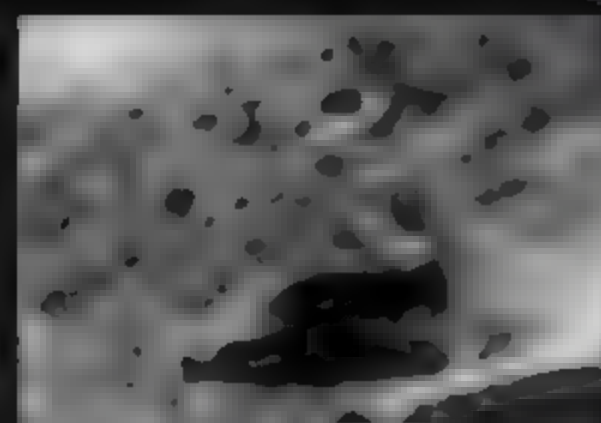
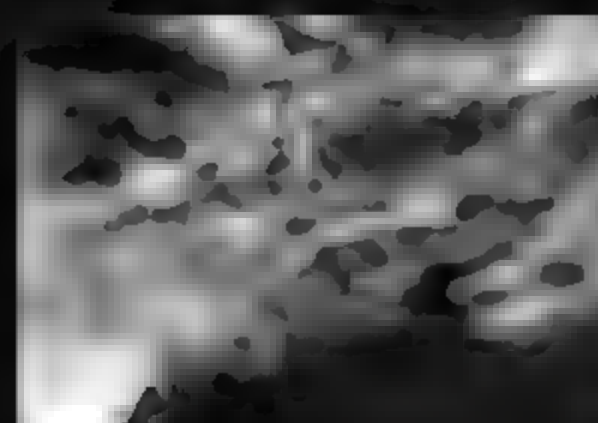
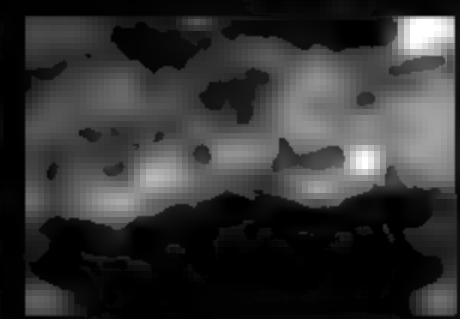


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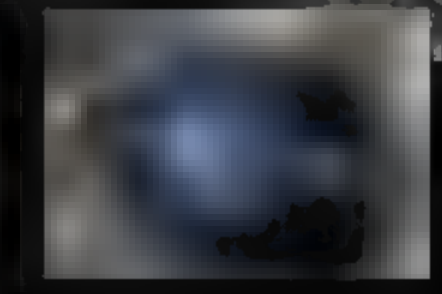
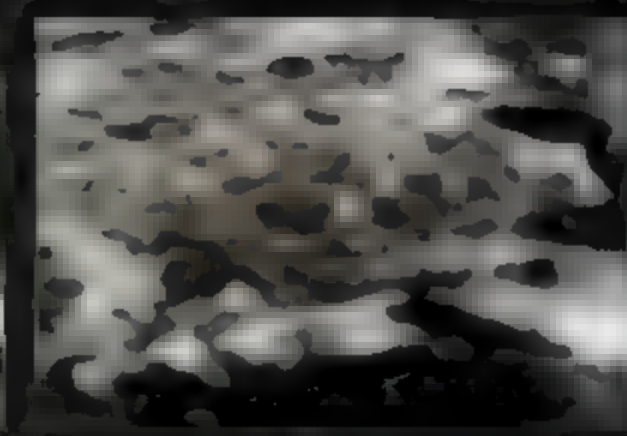
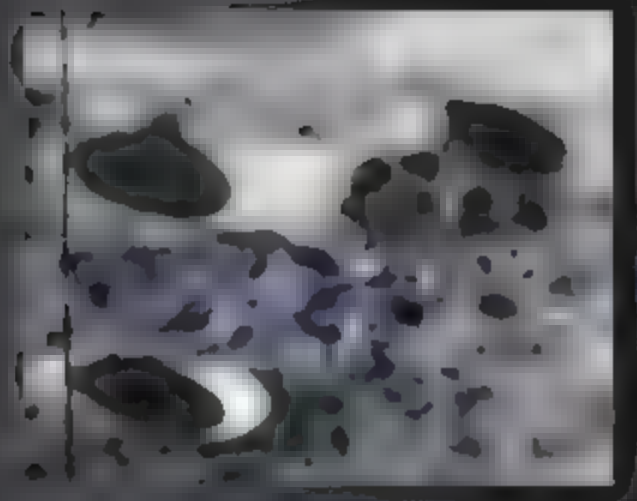
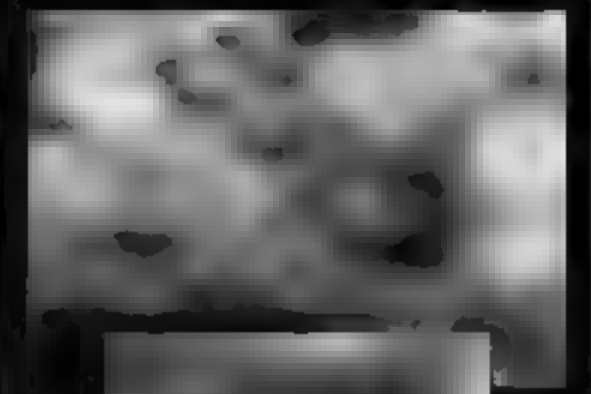
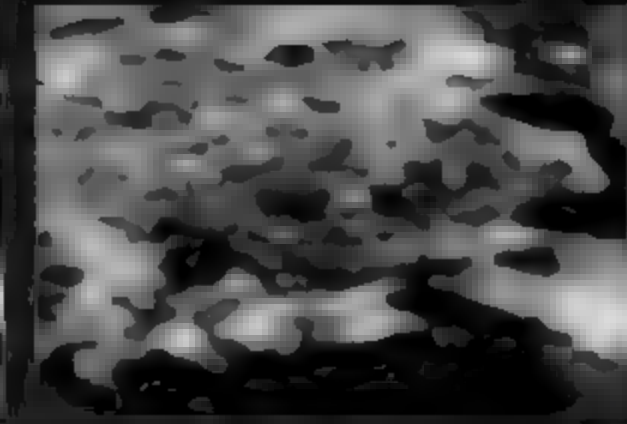
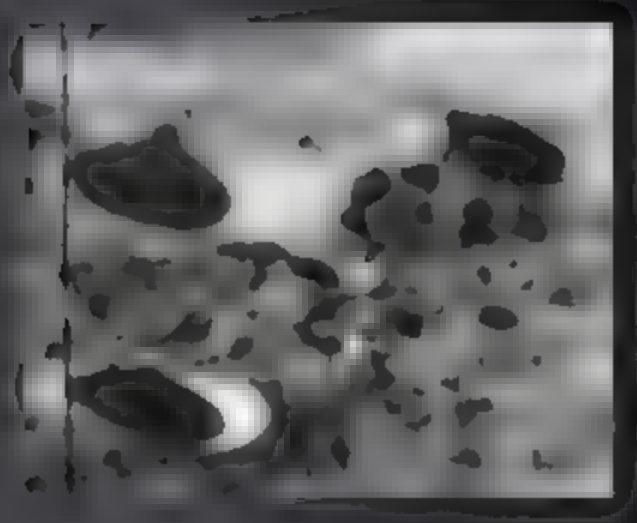


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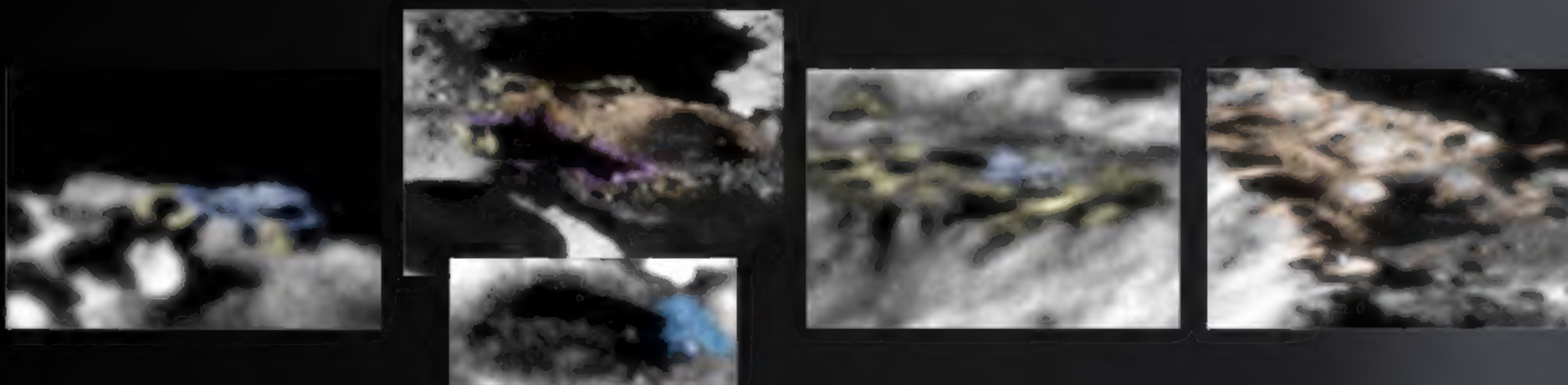
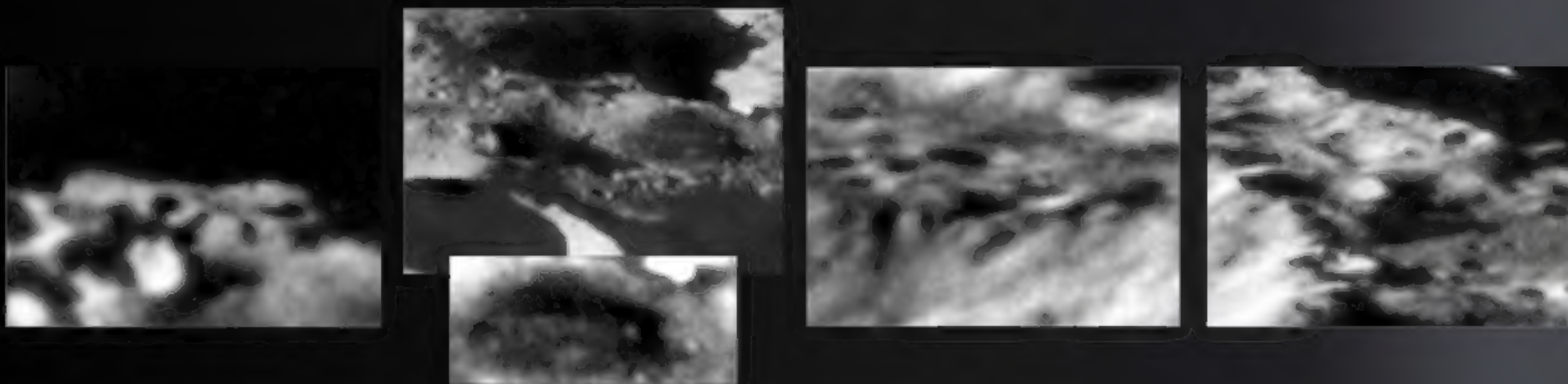
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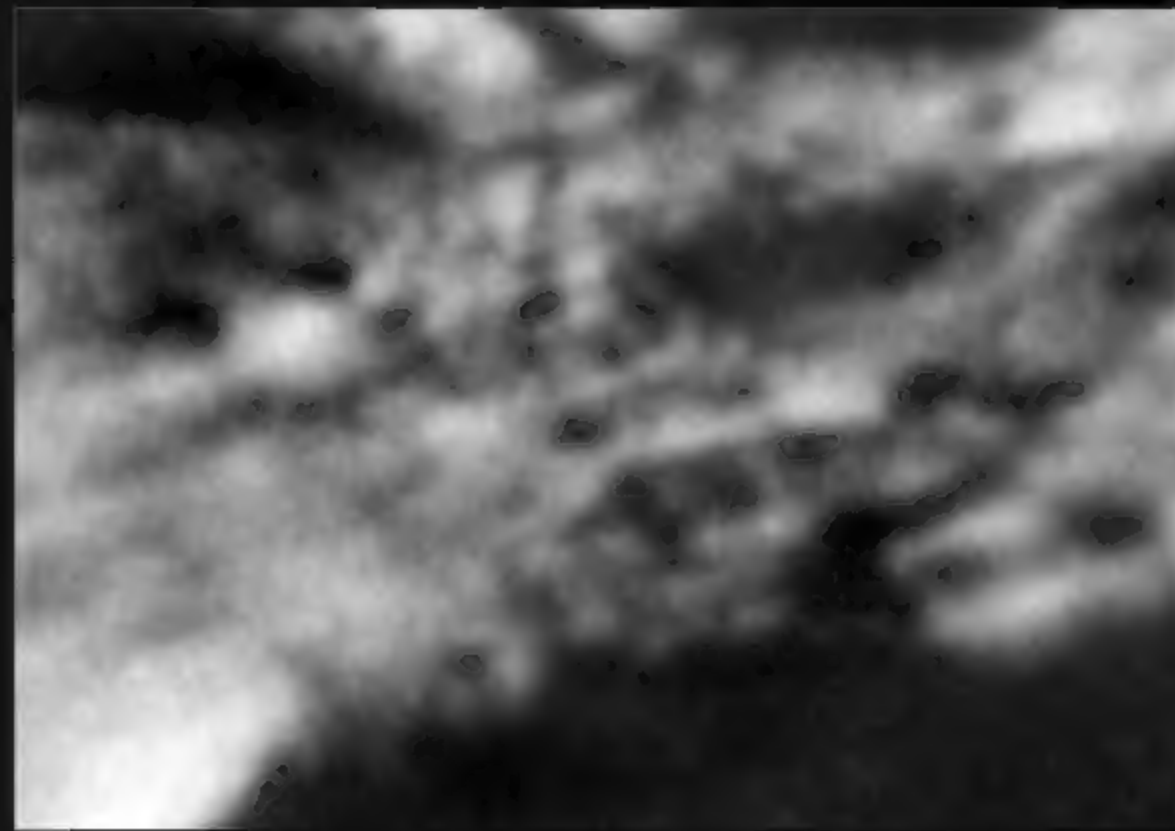


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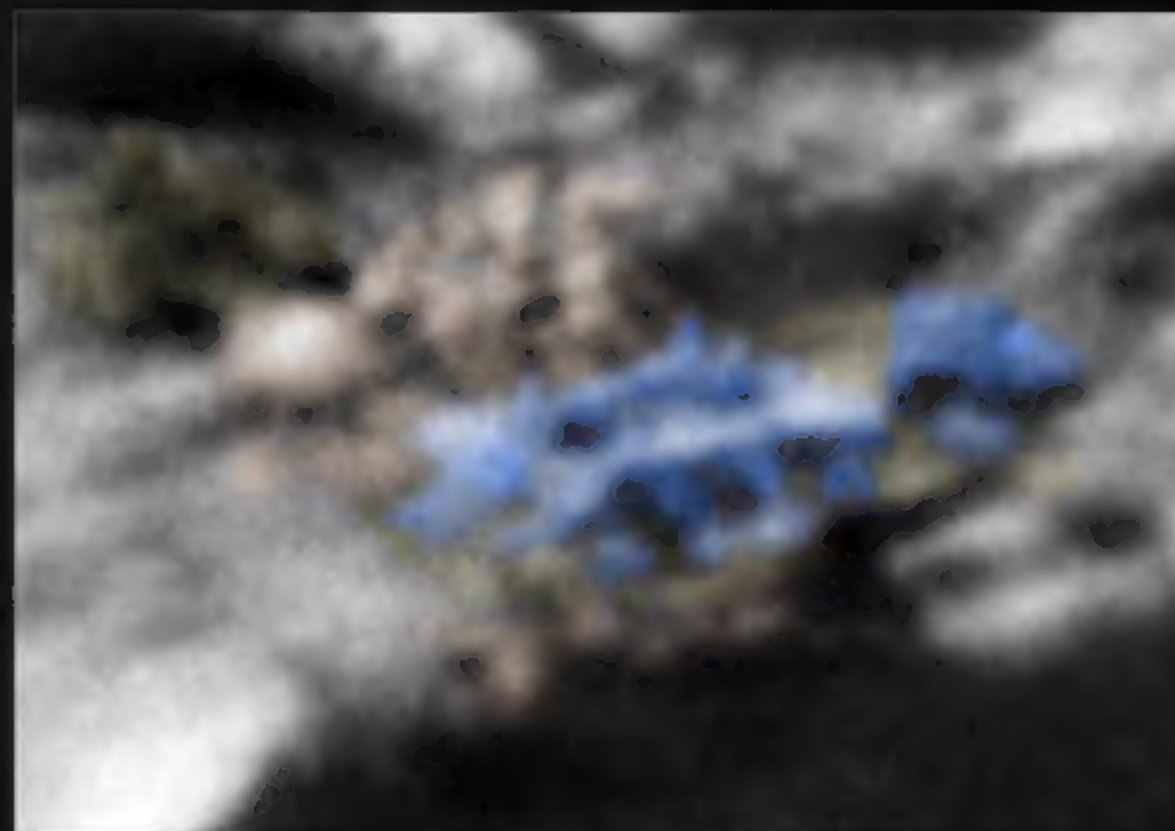
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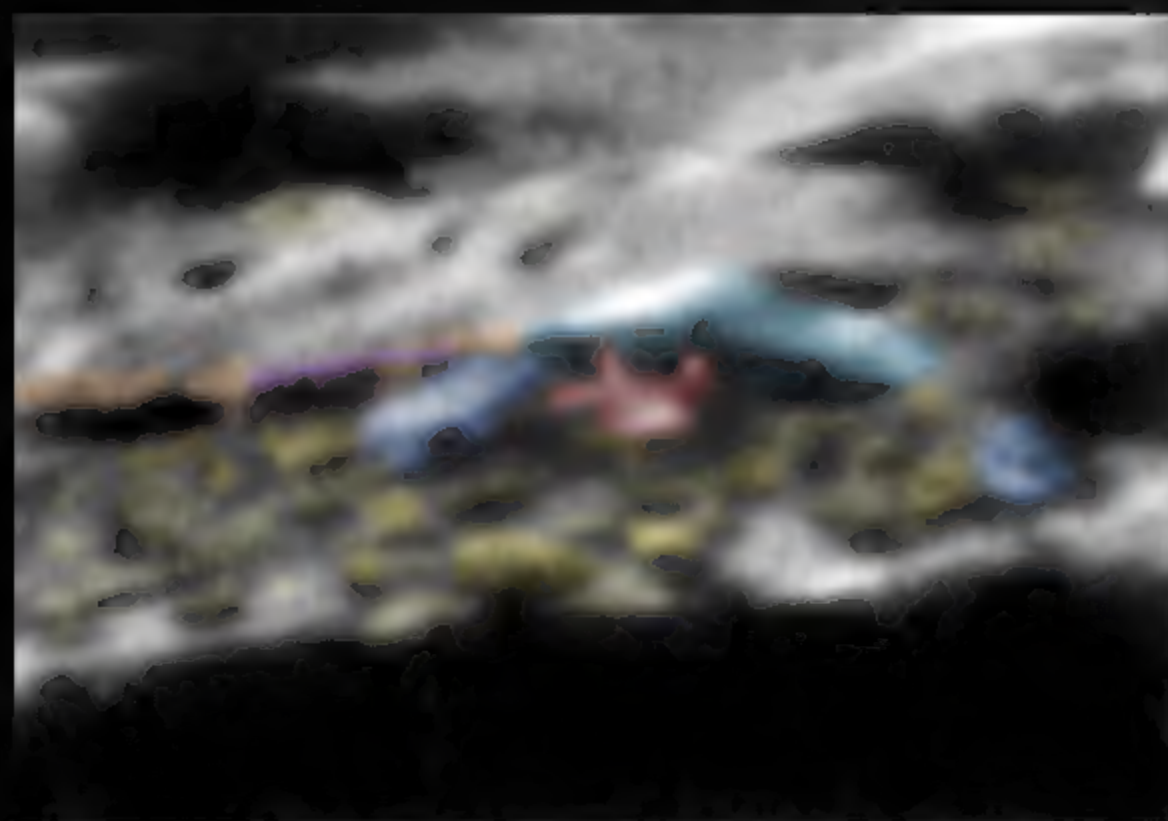
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